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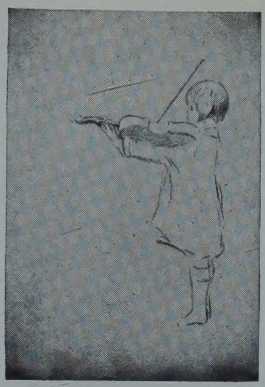
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IN THE NEW YORK GALLERIES, MAY, 1930

Although summer will soon be here the art Galleries are continuing their interesting shows.

At the *Metropolitan Museum of Art, 5th Avenue & 82nd Street,* the following exhibitions will be continued: Temporary *Exhibition of the H. O. Havemeyer Collection, European and American Samplers of the XVII Century through the XIX Century, Loan Exhibition of Japanese Peasant Art, Etchings by the Tiepolo Family, Prints by Winslow Homer, Prints—Selected Masterpieces.* From May 11 to October 31 there will be *Egypto-Arabic Textiles* on exhibition.

The *Weyhe Gallery,* 794 *Lexington Avenue,* will continue the exhibition of *drawings and lithographs by William Littlefield* until May 11; at the same time showing the *sculpture of Harold Cash.* The second half of the month there will be a group of *American water colors* on exhibition.

The *Daniel Gallery,* 600 *Madison Avenue,* will have a group of *American paintings.*

Knoedler Galleries, 14 *East 57th Street,* will have an exhibition of *engraved portraits of 50 men and women* of importance from the sixteenth to nineteenth centuries.

Durand-Ruel Gallery, 12 *East 57th Street,* will have *French Paintings* on view.

Keppel & Co., 16 *East 57th Street,* will show *etchings and dry-points by Cadwallader Washburn* until May 15.

The *Balzac Galleries,* 102 *East 57th Street,* will have an exhibition of *portraits and other paintings by Guy Ignon* during May.

The *Macbeth Galleries,* 15 *East 57th Street,* will have a "Spring Show" of *paintings and etchings by American artists.*

The *Ferargil Galleries,* 37 *East 57th Street,* will have on exhibition, until May 10, *paintings by Guyrah Newkirk,* and *etchings by Rebecca Lindon Taylor;* also *garden sculpture.* From May 12 to 24 there will be *paintings by Ilah M. Kibbey,* as well as *pastels and water colors;* also *important sculpture.*

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The *New Art Circle*, 9 *East 57th Street*, will have an exhibition of the *work of Gerrit Hondius* in May.

The *Babcock Gallery*, 5 *East 57th Street*, will show *American paintings, water colors and etchings.*

At the *Dudensing Gallery*, 5 *East 57th Street*, there will be *paintings by Konrad Cramer* and *by Adolph Gottlieb.*

The *Van Diemen Gallery*, 21 *East 57th Street*, shows *Old Masters.*

At the *Ehrich Gallery*, 36 *East 57th Street*, examples of the *Old Masters* may also be seen.

The *Montross Gallery*, 785 *Fifth Avenue*, will have a group show *by American artists* on exhibition at their new gallery.

At the *Delphic Studios*, 9 *East 57th Street*, the works of *Benton, Robinson, Orozco, Albinson, Maroto, and Carlos Merida* may be seen.

The *Gallery of P. Jackson Higgs* has *Old Masters* in their gallery at 11 *East 54th St.*

The *Howard Young Galleries*, 634 *Fifth Avenue*, will show *Eighteenth Century English Masters.*

The *Grand Central Galleries*, 15 *Vanderbilt Avenue*, will have *Edmund Greacen's garden paintings* on view until May 3, then from May 5 to 10 *paintings by Theresa Bernstein*, and the *Prix de Rome exhibition of paintings and sculpture.*

The *Pearson Gallery of Sculpture*, 545 *Fifth Avenue*, will have *modern and antique bronzes* on exhibition.

At the *Kraushaar Gallery*, 680 *Fifth Avenue*, there will be *etchings by Alphonse Legros* and *by Marius Bauer* on exhibition.

The *Public Library at 42nd Street and Fifth Avenue* in the *Print Department* will show *Recent Acquisitions to the Print Collection*, and will continue showing *Portraits in Lithography.*

The *Gallery of Living Art*, 100 *Washington Square East*, will continue to show *paintings by contemporary American and foreign artists.*

At the Brownell-Lambertson Galleries, 106 *East 57th Street*, there will be during May *lithographs by George Biddle, paintings by Rosella Hartmann*, and *etchings by Peggy Bacon.*



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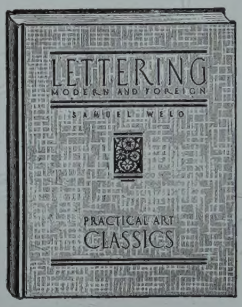
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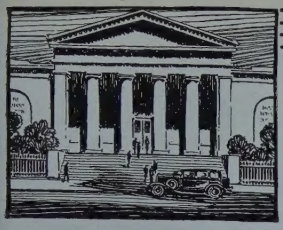
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WASHINGTON, D. C., MAY 14, 15, 16, 1930

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May 14

Morning Session, 10 A. M.

Address of Welcome and Review of Progress, Charles Moore, Chairman, National Commission of Fine Arts.
Installation of New President.
Address: Frederic Allen Whiting, President, American Federation of Arts.
Reports:
Treasurer, F. A. Delano
Secretary, Leila Mechlin.
Cedar Rapids Experiment, Edward B. Rowan.
Western Office, Prof. Paul H. Grummann.
Industrial Arts Exhibitions, Richard F. Bach.

12:30—*Luncheon*

Afternoon Session, 2 P. M.

Subject: The Artist and His Public

A Discussion of Professional Art Problems

"The High Cost of Living—Studios for Artists," Wilford Conrow, Painter.
"The Sculptor's Training," Lorado Taft, Sculptor.
"Printing Presses for Etchers, etc.," Frederick T. Webber, Etcher.
"Student Assistants," J. Scott Williams, Mural Painter.
"The Architect and His Client," To be announced.

Evening

7:00 P. M. Round Table Dinners—School Arts—Museum Workers.
8:30 P. M. Phillips Memorial Gallery.

May 15

Morning Session, 10 A. M.

Subject: Theatre Arts and Drama

"The Geographical Theatre," Stuart Walker, Producer and Playwright.
"The Little Theatre Movement," Kenneth Macgowan, Author and Producer.
"The Creative Theatre," Roy Mitchell, Author of "The Creative Theatre."
"Designing for the Theatre," Lee Simonson, Scenic Designer of Theatre Guild.

12:30—*Luncheon*

TWENTY-FIRST ANNUAL CONVENTION

May 15th, Continued.

AFTERNOON—NO SESSION

By Boat to Mount Vernon—2:15 P. M. Return 6:30 P. M.

Evening, 8.30 P. M.

Coolidge Auditorium, Library of Congress

Subject: MUSIC AND ITS APPRECIATION

"Music for the Masses," Augustus Delafield Zantzig, Director, National Music Study, Playground and Recreation Association.
"University Extension in the Field of Music," Paul John Weaver, Cornell University, formerly University of North Carolina.
"Music in Art Museums," David Mannes, Div. Free Concerts, Metropolitan Museum of Art.

May 16

Morning Session, 10 A. M.

Auditorium, United States Chamber of Commerce

Subject: ART IN COMMERCE

Opening Address, The Secretary of Commerce.
Introduction, Charles R. Richards.
"Art in Manufacture," Sidney Blumenthal, President, The Shelton Looms.
"Art as a Selling Point," Lew Hahn, President Hahn Department Stores.
"Advertising as a Builder of Taste," Earnest Elmo Calkins, President, Calkins and Holden Advertising Agency.
"Style and Style Forecasting," Miss Helen Koues, Associate Editor, "Good Housekeeping."
Résumé—"Art in Industry and in Trade," Prof. Charles R. Richards, General Education Board.

12:30—*Luncheon*

Afternoon Session, 2 P. M.

Subject: ART MUSEUMS

Films: "The Etcher's Art" and "Sculpture in Stone," produced by the University Film Foundation.
American Exhibition in Sweden, George W. Eggers, Director, Worcester Art Museum.

New Business Elections

Evening, 7.30 P. M.

Banquet, Mayflower Hotel

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THE AMERICAN MAGAZINE OF ART

MAY, 1930

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THE AMERICAN FEDERATION OF ARTS

Bulletin of Traveling Exhibitions

May, 1930

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PICTURES FROM THE NORTH SHORE ARTS ASSOCIATION. Bowling Green, Ky.....May 15–June 15
GROUP OF TWENTY OIL PAINTINGS. Amherst, Mass.....May 7–21
GRAND CENTRAL ART GALLERIES EXHIBITION. Reading, Pa.....May 7–21
PAINTINGS FROM THE NATIONAL ACADEMY OF DESIGN. Lawrence, Kan.....May 1–25
LANDSCAPES, MARINES, PORTRAITS AND FLOWER PAINTINGS. Eugene, Ore.....May 5–28
PAINTINGS BY CANADIAN ARTISTS. Baltimore, Md.....May 7–28
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1930 WATER COLOR ROTARY. Jackson, Miss.....May 7–28
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(Other engagements pending)

CONVENTIONS

WESTERN ARTS ASSOCIATION. Annual Convention. Minneapolis, Minnesota.....May 6–9, 1930
ASSOCIATION OF ART MUSEUM DIRECTORS. Annual Convention, Fogg Art Museum, Cambridge, Mass.....May 12–13, 1930
AMERICAN FEDERATION OF ARTS. Twenty-first Annual Convention, Washington, D. C.....May 14–16, 1930
AMERICAN INSTITUTE OF ARCHITECTS. Sixty-third Annual Convention, Washington, D. C.....May 21–23, 1930
AMERICAN ASSOCIATION OF MUSEUMS. Annual Convention, Buffalo, N. Y.....June 4–7, 1930



ELIZABETH, COUNTESS OF DERBY

A PORTRAIT BY

ROMNEY

COLLECTION OF JULES S. BACHE, ESQ.

THE
AMERICAN MAGAZINE OF ART
VOLUME XXI MAY, 1930 NUMBER 5



THE CORONATION OF THE VIRGIN BOTTICELLI

THE JULES S. BACHE COLLECTION

BY ROYAL CORTISSOZ

IT IS impossible to approach this collection without thinking, in the first place, of what I may call its historical aspect. Mr. Bache's pictures are not only important in themselves but stand amongst the landmarks in the evolution of our aesthetic culture. One of the most arresting things about them is just their presence in this country. They make fairly exciting thoughts on what American connoisseurship has achieved in the incredibly short time of half a century—or even less. James Jackson Jarves, it is true, began his studies of Italian art as far back as the '50's, in the last century, and the pictures he accumulated were deposited in the Yale School of the Fine Arts as early as 1867. But in the "Art Thoughts" which he published a year or two later he made it plain that he was dubious about "the American standard of knowledge of art," and it is significant that while Berenson and others began some years ago to reckon with the collection at New Haven it was not until 1916 that Siren's definitive catalogue was published, a belated recognition. It took a long time for the old masters to enter into the enrichment of American life. Partly that was because the standard that troubled Jarves took a long time to improve. Partly it was due also to the absence of opportunity.

I can testify of my own observation to the slowness with which the earlier schools were drawn upon by American collectors. Thirty-odd years ago they were generally content with the banalities of the Paris Salon and the older schools seemed rather out of reach.



DIONYSIUS THE CARTHUSIAN PETRUS CHRISTUS

Then, within those last thirty-odd years, the chance to get at them came in increasing volume. Collectors arose in New York like Henry G. Marquand, Benjamin Altman, J. Pierpont Morgan and H. C. Frick, in Philadelphia like John G. Johnson and P. A. B. Widener, in Boston like Isabella Bird Gardner. We strode into tremendous rivalry with Europe. It grew steadily more and more effective, and economic conditions following the great war gave us a heightened advantage. You realize this before certain specific masterpieces such as the Bellini-Titian "Bacchanale" in the Widener collection or the Mantegna "Tarquin and the Sibyl" at Cincinnati. You realize it likewise before the amazing miscellaneous aggregations of beautiful old paintings which exist now, all over the country, in public and private galleries. You feel it peculiarly when you explore Mr. Bache's house in Fifth Avenue. It is like a monument to a great migration, that of the privately owned masterpieces in Europe to American hands, a migration which I maintain will some day be recognized as a major phenomenon in the story of civilization.

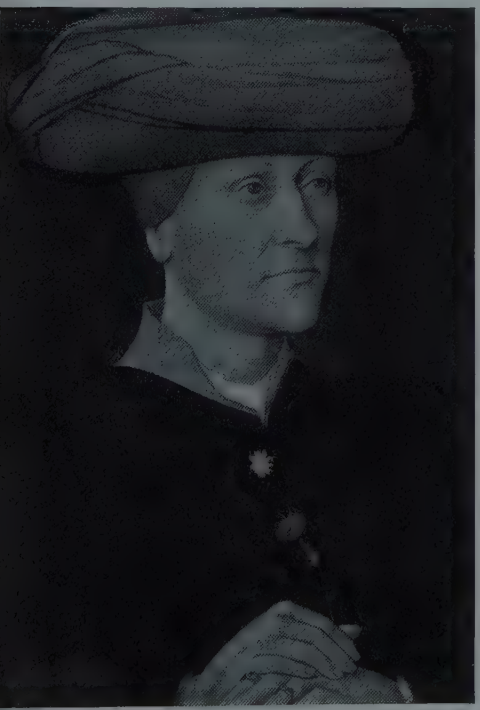
Mr. Bache is an eclectic. His three-score paintings (three-score at the moment of writing) are by Italian, Flemish, German, Dutch, Spanish, French and English masters. I once asked him if he had made his decision

about a portrait that he had thought of purchasing. He had, he told me, and it was against keeping the thing. It was his custom to live with a picture for a while, until he felt sure that it adjusted itself to its surroundings. In this case the painting simply would not fall into the prevailing harmony. The episode is characteristic. These pictures "hang together." They are decorations in a beautiful ensemble—made beautiful, by the way, through furniture, sculpture and textiles, as well as through pictures—and the broad effect keeps firmly away from the incoherence which so often belongs to a museum. Yet I may observe that the house is full of what are generally known as "museum pieces," which is to say, paintings of a rarity, an historical status and an artistic quality fitting them to enter any of the great treasure palaces of the world. This is nowhere more obvious than in the Italian contingent, which might be regarded as supplying the corner-stone of the collection.

The Florentines come immediately into the foreground and afford, as it happens, an



PORTRAIT OF A GIRL DOMENICO VENEZIANO



MAN WITH A TURBAN VAN DER WEYDEN

interesting opportunity for comparison of a master with his pupil. Filippo Lippi is the master and his Madonna is an indubitably fine thing, a stately upright composition, a touching interpretation of the theme. But he is overshadowed by his pupil. Botticelli got part of his training from Lippi and in "The Coronation of the Virgin" you see what he did with it, compassing a beauty in design, a linear distinction and, above all, a stylistic charm which the master could not quite reach. The Botticelli is to my mind the gleaming gem in Mr. Bache's Florentine company. But I would not forget, either, the winning double portrait by Ghirlandajo, the "Francesco Sassetti and his Son Teodoro," a beautiful piece of painting, and, as an essay in the "domestic affections," as endearing a portrait as the famous one in the Louvre.

The Ghirlandajo points to a motive in the Italian school which is well brought out in the Bache collection, the motive of portraiture. The Renaissance masters, absorbed in devotional painting, dipping from time to



THE MADONNA AND CHILD — GERARD DAVID



THE MADONNA AND CHILD WITH SAINTS — BELLINI



THE MADONNA AND CHILD — TITIAN

time into mythology, were thrown back upon portraiture rather than upon *genre* for their contacts with the visible world. The instances in this collection are stimulatingly diverse. In contrast to the quiet naturalism of the Ghirlandajo there is the intensely formal and decorative "Portrait of a Girl" by Domenico Veneziano, one of those bewitching profiles in which a Florentine type is endowed with the delicacy of a flower. She is painted for herself, yet her individuality seems subordinated to a pictorial convention. Mantegna, too, follows convention more or less in his tiny "Gianfrancesco II de Gonzago," but is, for him, almost impressionistic. This miniature strikes one as a by-product of the stern Paduan's art rather than as a full expression of his wonted monumental inspiration. For the monumental, indeed, one must turn, instead, to the "Young Man" of Giovanni Bellini, a portrait having the simple force of a marble bust, and even more to certain works having a kind of mundane splendor about them, the "Giuliano de Medici" of Raphael and the "Venetian Nobleman" of Titian. What potent souvenirs they are of a potential period, the Raphael serene in its haughty virility, a cool, measured page out of Italian history, the Titian a rich echo of sumptuous courtliness! One portrait is the work of a self-contained, intellectual master. The other records the impression received by an emotional, sensuous colorist. I feel as I look back over this little gallery of portraits the wonderful luck Mr. Bache has had in recapturing the many-sidedness of a great tradition.

The reflection is carried on, and deepened, amongst the examples of Italian religious painting. There are other works in this category beside the Lippi and the Botticelli



A PORTRAIT OF A LADY

BY

DÜRER

COLLECTION OF JULES S. BACHE, ESQ.



THE MADONNA AND CHILD

BY

MEMLING

COLLECTION OF JULES S. BACHE, ESQ.



THE MADONNA AND CHILD SIGNORELLI

on which I am tempted to pause, notably an interesting "Descent from the Cross" by Girolamo da Cremona, a small tondo by Cosimo Tura, "The Flight into Egypt," which is imposing by virtue of the character in its forms and enchanting by virtue of its color, and a jewel-like Madonna by Crivelli. But for sheer glorious beauty, more moving than that of the Botticelli, which is content to be exquisite, I must cite the Madonnas of the Umbrian Signorelli and the Venetian Bellini and Titian. One of the Bellinis is a design crowded with six figures, "The Madonna and Child with Saints." Its companion adheres to the familiar formula, the Madonna and her Son being set in perfect simplicity against a landscape background. In the former, Bellini achieves something like grandeur, he is orchestral, magnificent. In the latter he is all for a kind of pastoral charm. In both, his sincerity in tenderness is matched by his skill in composition. The Titian "Madonna and Child" makes an overwhelming appeal. I do not know how the more justly to characterize this picture, it opens up so many paths of approach. There is the fusion of divine and human traits in the figure of the Madonna. There is the loveliness of the landscape. There is the brilliance of the design, as a design. There is the meeting in the painting of Titian the lyric poet and Titian the supreme technician. Verily this "Madonna and Child" is *hors concours*, a little cosmos in itself. Almost anything, after it, seems to want the warm, swelling power of grand organ music that it suggests. Yet the Signorelli is there, to hold its own in the same collection. It has its figure of glowing, imperial womanhood, painted against a golden web, as against some old illuminated missal. One begins by making comparisons but these are soon abandoned. One ends by thinking only of the protean range of genius. There is one classical theme here to remind us how far afield, in fact, the genius of the Renaissance could



SELF-PORTRAIT

BY

VAN DYCK

COLLECTION OF JULES S. BACHE, ESQ.

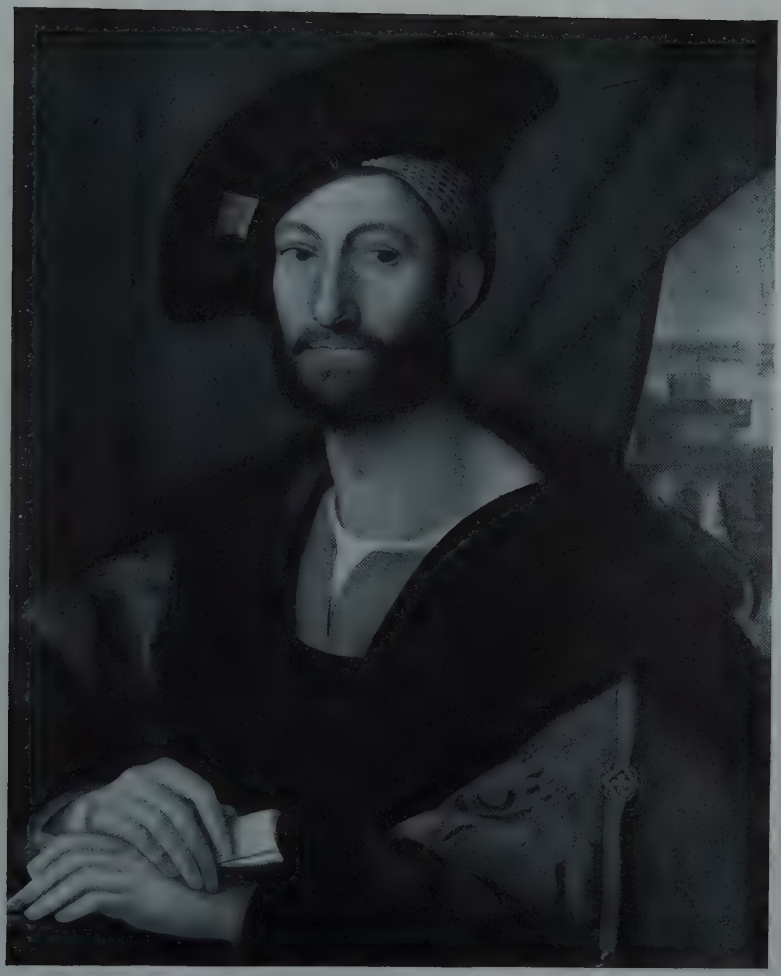


FRANCESCO SASSETTI AND HIS SON TEODORO

BY

GHIRLANDAJO

COLLECTION OF JULES S. BACHE, ESQ.



GIULIANO DE MEDICI, DUKE OF NEMOURS

BY

RAPHAEL

COLLECTION OF JULES S. BACHE, ESQ.



CHRIST WITH A PILGRIM'S STAFF

BY

REMBRANDT

COLLECTION OF JULES S. BACHE, ESQ.



CLAES DUYST VAN VOORHOUT

BY

HALS

COLLECTION OF JULES S. BACHE, ESQ.



THE MADONNA AND CHILD CRIVELLI

go, the fine "Venus and Adonis" of Titian. But the Italian group as a whole emphasizes the enormous scope the school had even within two comparatively restricted categories, those of religion and portraiture.

The Italian school makes, as I have said, the corner-stone of the Bache collection. That is why I have touched in some detail upon the works from it which Mr. Bache has gathered together. Yet, I confess, if I had unlimited space, I would linger as willingly upon the other schools in the house. To continue in the south, for example, there are three canvases of extraordinary interest. Two of them are by Velasquez. For the student of pure painting the "Infanta Maria Theresa" is the more thrilling of the two, a head around which the brush flickers with breath-taking precision, leaving strokes of pigment having in themselves a rich, unctuous quality. This is a *tour de force* of technique. The other Velasquez is a work of deep personal significance, the master's portrait of himself, in which the handsome head is lifted with military *élan* above the stiff *golilla*. This, too, has its value as a technical performance but is less brilliant than the portrait of the Infanta and its final glamor remains that of the evocation of a personality, one priceless for the lover of the king of painters. It is a fine painting that is also a human document. It is its human as well as its technical strain that gives Goya's "Don Manuel Osorio" a place apart. The connoisseur of a craft will rejoice in its virtuosity. Everyone susceptible to the sweet sentiment of childhood will find the picture adorable.

In the Low Countries, as the Bache collection illustrates them, we dwell for a little while in the calm of the age of faith, "where never wind blows loudly," and then plunge into the world of a pulsating realism. There is a distinguished group of the Flemish Primitives, embracing a lovely "Nativity" by Gerard David and endearing Madonnas by the same master, Dirk Bouts and Hans Memling. Here also, as among the Italians, the art of portraiture is nobly served. I remember the Petrus Christus, "Dionysius the Carthusian," which is a miracle alike of grave breadth and of consummate finish, and associated with it is one of Roger Van der Weyden's almost solemn, marmoreal heads, the "Man with a Turban." The latter leaves the memory of a superbly carven physiognomy, austere, deeply interesting, and there goes with the plastic strength of the thing a plangent note of red in the picturesque turban. Two *gaillard* Van Dycks round out the Flemish story, two golden specimens of seventeenth century facility and grace. The "Robert, Earl of Warwick" concentrates as in a microcosm all of Van Dyck's clairvoyance in interpreting patrician traits, his bravura in the handling of shimmering effects of color, his *cachet* of style. It is the *portrait de parade* in its highest estate. The "Portrait of the Artist" shows the master enveloping his own personality in the selfsame elegance, fixing on the canvas a gracious attitude, lovingly defining the high-bred hands, with their long, tapering fingers. How inspiriting it is to see in this collection the two painters who labored for kings, Velasquez and Van Dyck, carrying themselves on canvas with the demeanor of true grandees!

One looks instinctively, in the same mo-



EDWARD VI, WHEN PRINCE OF WALES — HOLBEIN

ment, amongst the Dutch paintings, for a self-portrait by Rembrandt, and is a little disappointed at its not being there. But there are heroic consolations. Two of the three Rembrandts stand for his more obvious qualities as an executant, his steadiness in "keeping his eye on the object," and his stalwart power in delineating it. The "Young Man with a Black Cap" shows him very much at his ease, spontaneous, flowing, swiftly recording an impression from life. The "Standard Bearer," painted five years before, is more deliberate in style. In either case you reckon with the craftsman doubled with the analyst of character. In the "Christ with a Pilgrim's Staff" the craftsman and the analyst turn seer and put forth a high spiritual force. I know no nobler Rembrandt than this, none more interpenetrated by tragic dignity, none more haunting. It takes all one's adaptability to make the transition from so profound a study in psychology to the "Claes Duyst van Voorhout," by Frans Hals, and not to suffer a painful dislocation of mood, the transition being emphatically one from things divine to things earthy. But Hals's prodigious *maestria* saves the day. You cannot look on his technical fireworks without feeling uplifted into the air of all great painting. Rembrandt, Hals and Vermeer, the three prime immortals of their school, are all here, Vermeer having two interesting pieces in the collection, and there is present one other notable Dutch figure, Terborch, with a delightful interior.

Elsewhere in the north, in Germany, Mr. Bache has had the same good fortune. He has, for one thing, that rarest of rarities on American soil, a painting by Dürer, and it happens to be a "Portrait of a Lady," made probably during the master's stay in Venice, when his Gothic severity was touched by the southern tradition of beauty. It is, surprisingly, for him, a thing of singular lightness and charm, delicately sensuous where



LE BILLET DOUX FRAGONARD

he was wont to be almost bleak in his sturdy realistic habit. Dürer, through his towering prestige, would ordinarily dominate any group of German painters but he has in this instance a puissant rival in Hans Holbein, who is represented by no fewer than four portraits. One of these, to be sure, the "Lady of the Court of Henry VIII," seems somewhat of a pot boiler—if the sublime Hans could paint such a thing—but the other three show him at his peak, and one, the little circular panel, "Edward VI, when Prince of Wales," reveals Holbein practicing a daintiness unusual in his work. All of the three portraits have his magnificent draughtsmanship, his pure color, and that large simplicity which gives him, even when working on a modest scale, a kind of grandeur.

That lofty key is exchanged for one of lighter, more purely decorative import when we leave the schools traversed above for the remaining groups in the Bache collection, those of the eighteenth century in France and England. But the standard otherwise remains the same, the standard of the masters. In France it ranges through the brilliant artifice of Boucher, the formal elegance of Drouais, the polished gayety of Pater and the romantic sentiment of Fragonard. I find Frago the most beguiling figure here, "Le Billet Doux" has such a fascinating vivacity, his two little landscapes are such

flawless interpretations of the ordered beauty of an Italian villa. Beside his art the sole example of Hubert Robert seems a little cold, as does the "Emmanuel de Crussol" of Vigee Le Brun, sterling portrait though that is. Yet there is an even greater than Frago in the French room, the incomparable Watteau, with an incomparable picture. This is "The French Comedians," the historic canvas which used to be in the collection of the Kaiser. The master of Valenciennes had two strings to his bow, the poetic, which is best represented by "The Departure for Cythera," in the Louvre, and the academic which is superlatively well represented by "The French Comedians." But the academician in Watteau, while it connotes sound composition, a certain closely studied air—as befits the theme—was not inimical to the natural operation of his creative genius. The picture has, especially in the handling of the costumes, in the drawing and in the color, that magical touch which proclaims the unique painter of the period. If that touch is approached anywhere amongst the English pictures it is in the portraits by Gainsborough, particularly the "Mrs. William Tennant" and the "Lady Mulgrave." Gainsborough was, like Watteau, a conjuror with the brush. In his blithely victorious company, on this occasion, even the formidable Sir Joshua and that born painter Raeburn have to dip their colors, as technicians, and Romney seems almost tame. It is suggestive to see how they nevertheless fall happily into relation with their glittering colleague. It is because they all have distinction, are all, in their different ways, authentic craftsmen.

The Bache collection has a curious unity. Its component parts have widely separated origins, drastically different racial traits. They proceed from the most varied points of view. But they all pay tribute to the same common denominator—that of masterly painting.

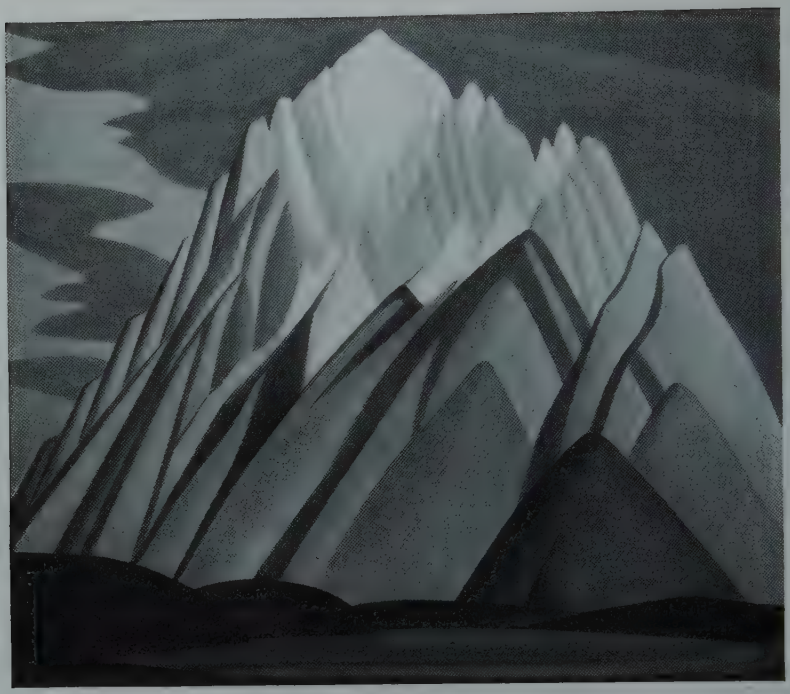


THE SLEEPING SHEPHERDESS

BY

BOUCHER

COLLECTION OF JULES S. BACHE, ESQ.



MOUNTAIN FORM — LAWREN HARRIS

PAINTINGS BY CONTEMPORARY CANADIAN ARTISTS

An Exhibition Assembled and Circulated by the American Federation of Arts

A COLLECTION of sixty paintings by Contemporary Canadian Artists has been brought across the border by the American Federation of Arts for exhibition in six art museums in the United States. The initial showing was in the Corcoran Gallery of Art, Washington, the exhibition opening there on the 9th of March and continuing until the 30th. In April the collection was shown in the Museum of the Rhode Island School of Design at Providence. It is now on its way to Baltimore, where it will be shown in the new Museum of Art.

And a very charming collection it is, representing the work of thirty-three artists, all of whom, except one, are living and working today. Ten of these artists have studios in Montreal, fourteen in Toronto, four in Ottawa and one each in Quebec, Lansing, Victoria, Winnipeg and Vancouver. Of the entire number only five are not Canadian by birth, and of these, four were born in England and one in Scotland, but have lived in Canada for years. It is not remarkable, therefore, that the paintings embraced in this collection are essentially nationalistic in character.

Almost without exception the works included in this exhibition are in the Modern manner, are interpretive rather than literal. Certain characteristics are shared in common—for instance, that of extreme simplification in composition, and elimination of detail. The present-day painter of the Modern school does not attempt to reproduce nature but rather gives a simplified impression which will not only convey to the beholder elemental facts but presumably



ROLLANDE

BY

PRUDENCE HEWARD

EXHIBITION, PAINTINGS BY CONTEMPORARY CANADIAN ARTISTS

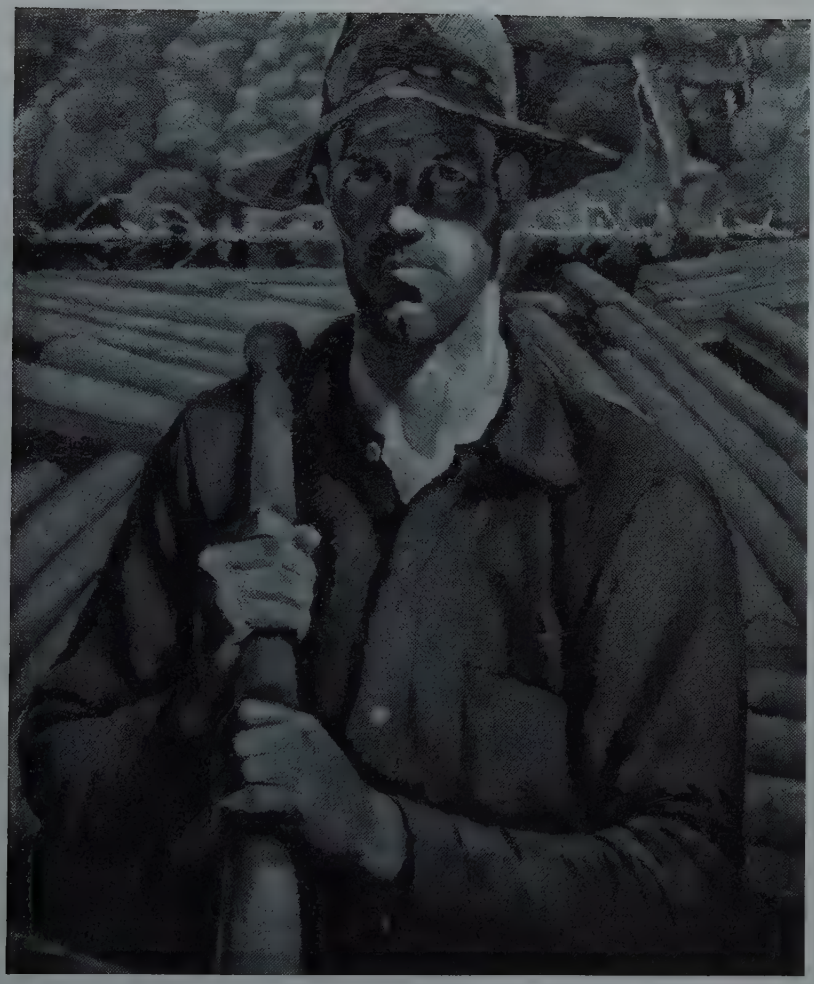


A STREET IN HULL — GEORGE D. PEPPER



ISLES OF SPRUCE, ALGOMA — ARTHUR LISMER, A. R. C. A.

LENT BY HART HOUSE, UNIVERSITY OF TORONTO



THE LUMBER-JACK — EDWIN H. HOLGATE

LENT BY THE WOMEN'S ART ASSOCIATION, SARNIA, ONTARIO

will appeal to his imagination and create emotion.

These Canadian painters are, it seems, deliberately Modern. The year 1910 is given by their historian, F. B. Housser, who contributed a foreword to the catalogue, as the time that they took a decided stand against the following of tradition. Up to that time the Dutch and Barbizon schools had provided the art standards in vogue. It was against these that the Modern movement, of which the paintings in this exhibition are the outcome, was launched. It was the desire of the painters to develop a distinctly Canadian expression. In search of this the young painters went back to nature, conscripting paddle and canoe. In the present collection are landscapes painted from habitant Quebec to the snowfields of the Rocky Mountains, and from the wilds of northern Ontario to northern Labrador. But in practically all the source of inspiration is Canada itself, the dominant note of which is the north.

Obviously nature in the north is rugged and severe. Strength and endurance are its dominant characteristics, and it is these which one finds reflected in the art of these Canadian painters. Their simplifications emphasize structural forms and evidence



POPLARS — FREDERICK S. HAINES, A. R. C. A.

beauty in their rhythmic lines. In many of these pictures one comes face to face with the immutable and realizes the littleness of man as measured by the eternal.

"We are not very popular," writes one of these painters, "so we spend a lot of time communing with nature, and there are such large tracts of it up here that it keeps us busy." Probably it is this that has called forth the best in these painters, for, after all, nature has always been and must always be the source of an artist's inspiration, and only those who drink deep at its source will achieve great results.

But, if these Canadian painters have not at home found an appreciative public, they have at least found discriminating patronage on the part of those in authority—the directors and purchasing committees of their art museums, for thirty of the thirty-three who have contributed to this exhibition are represented in the permanent collection of the National Gallery of Canada at Ottawa. A number of the paintings have been lent by the Art Gallery of Toronto; two come from Hart House of the University of Toronto, and two from the Women's Art Association of Sarnia, which is building up an admirable permanent collection of paintings by contemporary Canadian artists in a unique manner.

In the Canadian Minister, the Honorable Vincent Massey, who, incidentally, is a trustee of the National Gallery of Canada and also of Hart House, these artists have found an excellent friend and advocate. Not only has he bought paintings by Canadian artists and hung them in the Legation at Washington, but he delights in them, and loses no opportunity to call their worth to the attention of others. It was Mr. Massey's enthusiasm that kindled the interest from which the idea of this exhibition originated.

In order that the selection should be absolutely impartial, Mr. Eugene Savage, N. A., well known both as painter and teacher, was



STORMY WEATHER, GEORGIAN BAY — F. H. VARLEY, A. R. C. A.

LENT BY THE NATIONAL GALLERY OF CANADA

induced by the American Federation of Arts to go to Canada, visit the art museums and the studios of the artists, and select the works for inclusion. The exhibition became possible when the Carnegie Corporation generously consented to finance it.

There have been other exhibitions of Canadian painting shown in the United States. The American Federation of Arts circulated some years ago an exhibition of works previously shown at Wembley. But for the most part we on this side of the St. Lawrence have been little aware, up to the present time, of the excellent work in the field of art that the Canadians have been doing. Therefore this exhibition takes on the character of discovery, making known to us, for practically the first time, those whose ideals and accomplishment merit the highest esteem.

Of all the painters represented the one who approaches in his expression most nearly the abstract is Lawren Harris of Toronto, who shows three large canvases entitled respectively "Mountain Form," "Isolation Peak," and "Rhythm of the North," pictures which cannot be identified with any one place, but have in them an element of the universal—that element found in some of Rockwell Kent's lithographs and woodcuts, as well as in an occasional painting. Apparently Mr. Harris has been profoundly moved by the shapes and forms of isolated mountain peaks, by the phenomena of the Northern Lights, by nature when most gaunt and repelling, and has found in its repulsion and gauntness real beauty which, through his art, he makes manifest.

Alexander Y. Jackson's paintings—"Barns" lent by the Art Gallery of Toronto, "Labrador Coast" and "October Morning, Algoma," are somewhat in the same manner, but more realistic, more identified with a particular place and hour. The first, "Barns," is an amazing picture from the standpoint of pure realism, a picture once seen never to be forgotten—beautiful in its



PORTRAIT OF WINKIE — LILIAS T. NEWTON, A. R. C. A.

interpretation of natural forms, in its stark bigness.

In sharp and interesting contrast to the coldness of many of these works is a painting by Charles F. Comfort entitled "Prairie Road." Mr. Comfort was born in Edinburgh, but when twelve years of age his parents removed to Winnipeg and it was there, as a pupil of the Winnipeg School of Art, that he began his career. There is some of the poster element in "Prairie Road." It is a picture of midsummer, and every particle of air seems charged with heat, radiance. The horizon is low, the land flat. There is nothing to break the monotony but the telegraph poles dwindling in a prolonged perspective. But it glows with color and with light.

More traditional, but at the same time equally fresh and vigorous in style, are two paintings by Frederick S. Haines, "The Birch Tree" and "Poplars," both admirably interpreting the effects of leafy foliage. Mr. Haines is the Curator of the Art Gallery of Toronto and an Associate of the Royal Canadian Academy.

A superb painting is "Stormy Weather, Georgian Bay," by Frank Horseman Varley, owned and lent by the National Gallery of Canada. Gaunt evergreen trees are seen in the foreground torn by the wind, by which the waters of the bay beyond are whipped



BARNS — A. Y. JACKSON, R. C. A.

LENT BY THE ART GALLERY OF TORONTO



THE BLUE SLEIGH — SARAH M. ROBERTSON

LENT BY MISS NORAH THOMSON

into froth. Mr. Varley makes a second contribution, a figure painting, "Portrait of John," likewise lent by the National Gallery of Canada.

Another forceful and brilliant painter of landscapes in this exhibition is Arthur Lismer, one time Principal of the Nova Scotia College of Art, now Educational Supervisor, Art Gallery of Toronto, and lecturer at the University of Toronto, a member of the Group of Seven. His "Isles of Spruce, Algoma," was lent by Hart House, and the standard it sets is well upheld by his "MacGregor Bay" and "Happy Isles, Georgian Bay," both individualistic in style. Mr. Lismer paints with a full brush, his color is rich and luminous, and he uses simplification to the advantage of effect but without loss of significance.

Of the figure painters in this exhibition three at least are outstanding—Edwin H. Holgate of Montreal, who, despite the fact that he studied with Lucien Simon and René Menard in Paris, shows studies, "The Lumber-Jack" and "The Fire Ranger," in a style distinctly his own, a style essentially suited to the subjects; Prudence Heward of Montreal, whose study of art has been pursued entirely in Canada; and Lilias T. Newton, likewise of Montreal.

Miss Heward shows "Girl on a Hill," lent by the National Gallery of Canada, and "Rollande," likewise a study of a young girl out of doors. Both are impressively strong and vital, but the latter has a most interesting background of farmyard and house and a detached expression which carries a certain significance other than that of mere representation.

One of the most alluring pictures in this attractive exhibition is Lilias T. Newton's "Portrait of Winkie," a little lad in red cap and red striped sweater seated on a mound, with clouded sky as background—a strong and capable piece of work.

A typical Canadian scene well rendered is "Horse Racing" by Clarence Gagnon (lent by the Art Gallery of Toronto), who also contributes an interesting painting entitled "Laurentian Homestead."

"Sunday Morning, Berthier en Haut," by Kathleen Muir Morris, is a charming work showing a group of sleighs in front of a gray church door—outstanding for both color and composition. George D. Pepper's "A Street in Hull" is an excellent snow study. For simplicity of handling and directness of effect "The Blue Sleigh" by Sarah M. Robertson is notable.

But pictures must be seen to really be appreciated, and in reviewing such an exhibition as this one can only hint at characteristics and suggest trend. The freshness, the vigor, and the sincerity of the works shown create for those who have the privilege of viewing this exhibition an abiding memory of pleasurable experience. And what is more, collectively this exhibition demonstrates the fact that works of art can be in the modern manner—simple, direct, strong, frankly interpretive, and at the same time inherently beautiful. For such demonstration we are indeed indebted to our northern neighbors.

L. M.

THE MAY CONVENTION

Attention is especially called to the tentative programme of the Twenty-first Annual Convention of the American Federation of Arts, printed on pages x and xi. This promises to be a most important meeting. All members are invited and all chapters are expected to send delegates. Opportunity for conference will be afforded by round table luncheons and dinners and the trip to Mt. Vernon. Mention is made on the programme of the opportunity of visiting the Phillips Memorial Gallery on the evening of the first day, May 14, and seeing the notable collections therein, with Mr. and Mrs. Phillips as host and hostess.

At the time of the Convention an exhibition of Hungarian Art—paintings, small bronzes, etchings and works of applied art—sponsored in this country by the Hungarian Minister and shown under the auspices of the American Federation of Arts and the Hungarian Foundation, will be on view in the National Gallery of Art. At the Corcoran Gallery of Art there will be a memorial exhibition of the work of Arthur B. Davies shown last winter at the Metropolitan Museum, New York. At the Freer Gallery important recent accessions will be on view.

Among the speakers at the dinner on the evening of the 16th concluding the Convention will be the Canadian Minister, Honorable Vincent Massey, and Augustus Vincent Tack.



A PROCESSION—SCULPTURE OF THE TIME OF AUGUSTUS UFFIZI GALLERY, FLORENCE

A NOTE ON THE DIFFERENCE BETWEEN CLASSIC AND RENAISSANCE RELIEFS

BY EDWARD B. ROWAN

Director, The Little Gallery, Cedar Rapids

PROBABLY the outstanding difference between classic and renaissance reliefs is, after all, one of technique—the artist's approach. The ancient Greek had a feeling for "true stone technique"; he visualized his work as developing from without inwards, sacrificing as little of the stone as possible in his progress and keeping his relief fairly in the foremost plane (the original surface of the stone). In the Renaissance, the norm seems to have been set by bronze reliefs, not beaten but cast from clay models. In modelling thus the background is the starting point, and upon this layer after layer of the scene is laid down so that the result is often a work containing great depth with numerous variations of relief—*bassi relievo, mezzo relievo* and that ever-charming delight of the eye, *relievo stiacciati* (or *schiacciato*), with noticeable stress upon perspective. There is evidence[1] that in the first century B.C. the use of clay modelling as a preliminary process in sculpture was greatly extended, and, though this was by no means a universal practice, one feels the result in such Augustan works as the reliefs of the Tomb of Julii at St. Remy,[2] those on the Arch of Titus, the Processions from the Ara Pacis, Florence, and decorative sculpture connected with the name of Trajan. It must be remembered, however, that this seems rather to have been the exception than the rule in Roman art.

Marcel Reymond in his introduction to the

[1] Vasari, Giorgio: Vasari on Technique. J. M. Dent & Co., London, 1907, p. 198.

[2] Die Hellenistichen Reliefbilder by Schreiber (Wien, 1899).

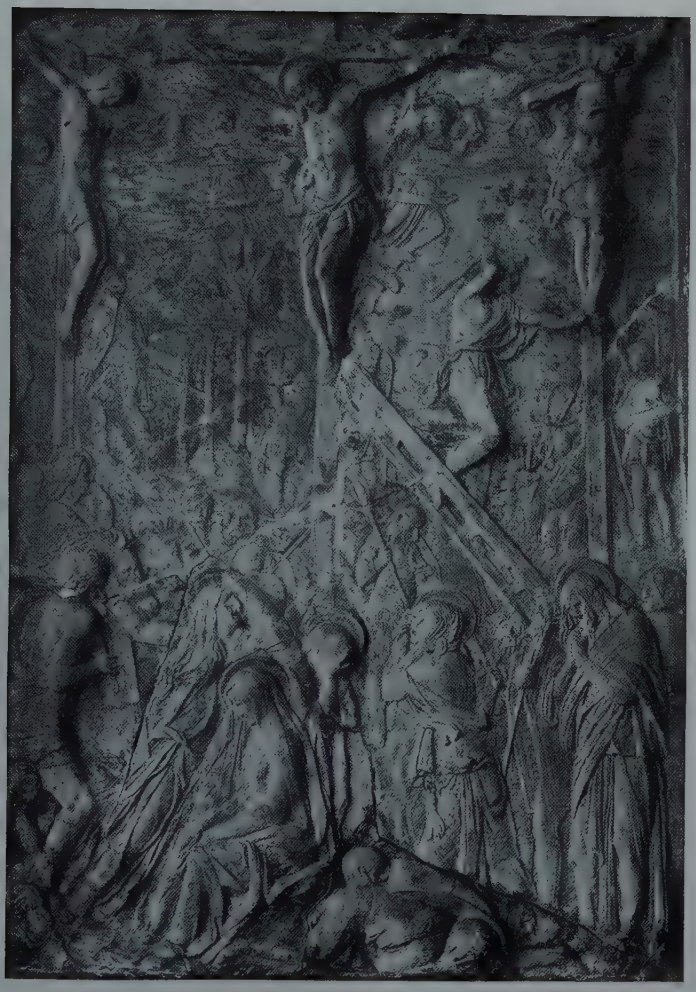


PIETA DONATELLO

VICTORIA AND ALBERT MUSEUM, LONDON

second volume of *La sculpture florentine* discusses the differences existing between classic and renaissance sculpture in general, and Chandler Post in his *History of European and American Sculpture* repeats these distinctions. At the risk of being unforgivably trite, I shall outline the characteristics of each school before proceeding to the discussion of actual examples of each. The cult of physical beauty, with its resultant idealism and generality, held the sculptor of ancient Greece, and with the exception probably of Skopas but little stress was laid on the underlying thought and passion of the actors. The sculptors of the Renaissance tended to be realistic, and with this realism came the emphasis upon the specific individual and a concern with that person's inner life. Further, in the words of Post, "The poignant sentiment and emotionalism of Christianity added passion to the mental qualities that sought external expression; a fourth contrast was thus created: Christian drama and agitation took the place of Periclean repose."

For an analysis of Greek sculpture, let us consider that slab from the East Frieze of the Parthenon, now in the British Museum, London, and depicting three seated divinities, Poseidon, Dionysus or Apollo, and possibly Vesta, awaiting the procession. The work shows a prominent sense of the block; but two distinct planes exist—the foremost or highest points of relief and the flat, unadorned background. The emphasis upon the beautiful though somewhat softened and refined bodies, the lack of intense expression, create a feeling of tranquillity and quiet repose. Even in battle scenes—consider the friezes of the Pergamon Altar—one feels but little clamor or commotion. The beautiful unearthly creatures are holding their positions just to complete the decoration long enough for the spectator to catch its glory, and as they obligingly wait they release their own minds into the realms of abstraction and certainly never think for long upon the work at hand. One suspects that, having satisfied the eye of the onlooker, they will be off to Olympus or some Elysian field the next instant. (It is of interest to note that the slabs of the Parthenon frieze



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THE CRUCIFIXION DONATELLO

CORPORATION ART GALLERY AND MUSEUM, BIRMINGHAM, ENGLAND

are in slightly higher relief at the top than bottom, due, no doubt, to the fact that they were to be viewed from so great a distance below.)

The so-called Hellenistic relief, "Satyr After the Chase," Louvre, Paris, expresses a foreign sentiment when compared with the best Greek work. It appears very likely that in this case the conception grew not inwards from without but to the contrary, and so with the Augustan reliefs—a model in wax or clay preceded the work in stone. The pictorial quality thus achieved was to have been further pressed by the addition of polychromy. The sculptors of this period, however, did not carry the pictorial perspective to its ultimate conclusion as was done by Ghiberti in the east doors of the Baptistery, Florence.

I believe that both methods of approach were used in the Renaissance, and often by the same artist. Ghiberti's first doors are often quoted as being classical in feeling. Does this very classical quality not owe its being to his approach from *without* rather than from within—which is the case of the second?

There is in South Kensington Museum,



PANEL, BRONZE DOOR OF BAPTISTERY, FLORENCE GHIBERTI

London, a marble relief of a Pieta by Donatello, a noble piece in which one feels that the thing was conceived from without. There is no indication of a prototype built up in clay or wax. The work shows that the master had a deep appreciation and sense for his medium. One instantly catches this "sense of the block" in the position of the two angels supporting the lax figure of Christ. There is but little depth and hence but slight indication of perspective—the hands come almost unnaturally and not always convincingly from behind certain objects as the left hand of Christ, for instance, from behind the angel's wing, the right hand of that same angel, from behind the shoulder of the Christ, etc. The subordinate figures—three lamenting angels—relegated to the background are represented in the lowest possible relief, delicate and sensitive as the work of a goldsmith—the *relievo schiacciato.*

Again, in the Corporation Art Gallery and Museum, Birmingham, there is a cast from a bronze original in the National Museum, Florence, ascribed by Dr. Bode to Donatello. The bronze has been "elaborately chased and partly gilded by a later hand to the detriment of the whole," so the stucco probably gives a better and more faithful impression of the composition. The subject is the Crucifixion and is represented with all the poignant and clamorous reality that the sensitive, imaginative and high-strung nature of Donatello could master. In plastic approach it is as different from the South Kensington Pieta as two works by the same master could possibly be. Here one definitely feels the modelling in clay from the few scratched trees of the background through all gradations of relief to the foremost plane of the quiet and unhappy Mother at the foot of the cross. No note of classic tranquillity and repose here; Christian drama and agitation near the breaking point in such realistic details as the soldier breaking the legs of the impenitent thief, the wild and hysterical grief of Magdalen and John.

I hardly feel it necessary to continue

quoting examples of Renaissance art to further prove my point—which I repeat in conclusion, over and above the spirit of the composition, the greatest technical difference between the two periods seems the one of approach, namely, whether the work was conceived within the block and progress made from without inwards or whether the work was a mass layer upon layer of relief built from the background out.



PORTRAIT OF FREDERICK P. KEPPEL

PRESIDENT, CARNEGIE CORPORATION OF NEW YORK
FIRST VICE-PRESIDENT AMERICAN FEDERATION OF ARTS

BY

LEOPOLD SEYFFERT

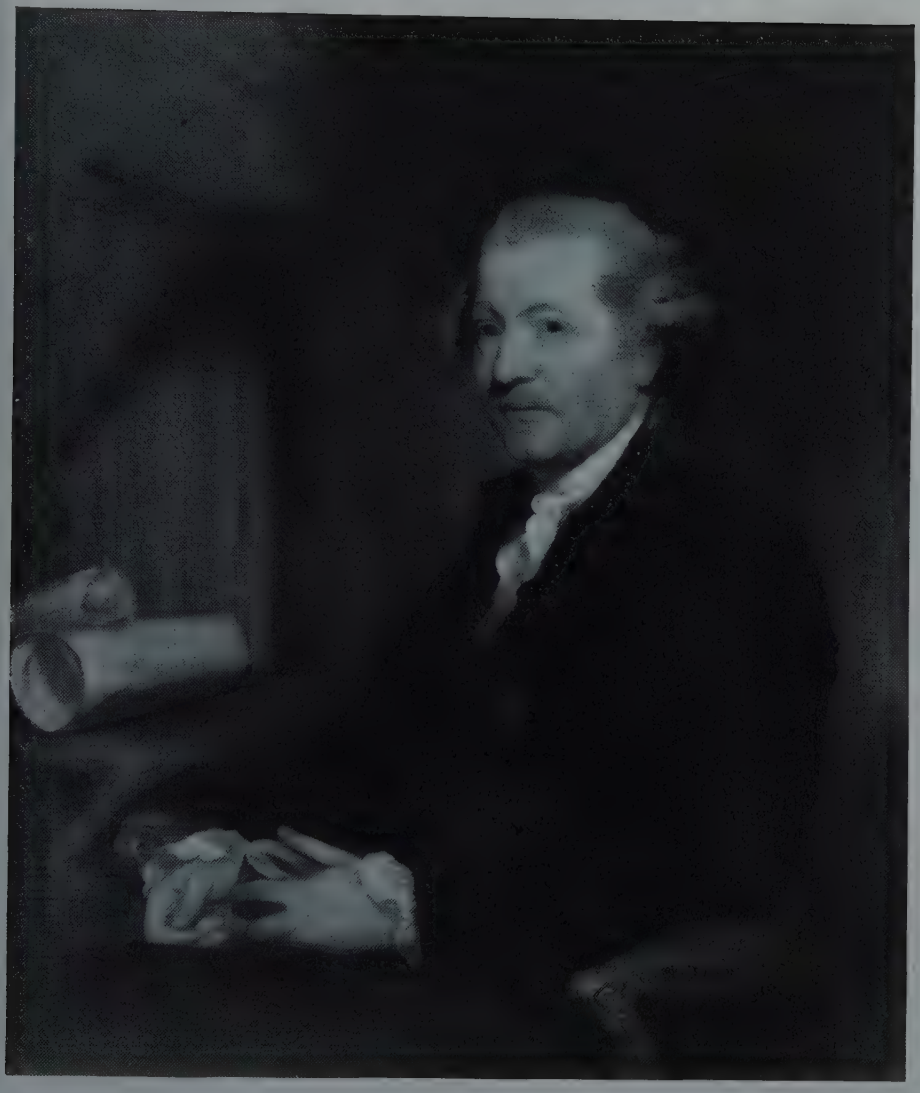


PORTRAIT OF MISS RAMUS

BY

GEORGE ROMNEY

OWNED BY VISCOUNT HAMBLEDEN



PORTRAIT OF SIR JOSHUA REYNOLDS

BY

GILBERT STUART

OWNED BY THOMAS B. CLARKE, ESQ.



THE J. B. SPEED MEMORIAL MUSEUM, LOUISVILLE, KENTUCKY
ARTHUR LOOMIS, ARCHITECT

THE J. B. SPEED MEMORIAL MUSEUM

BY E. S. SCHROEDER

THROUGH the generosity and public spirit of one woman, Hattie Bishop Speed, Louisville, Kentucky, has at last an Art Gallery.

For fourteen years Mrs. Speed had planned this memorial to her husband, and on January 15, 1927, her dream came true when The J. B. Speed Memorial Museum opened its doors to the public, with an Exhibition of "Invited Paintings" under the auspices of the Louisville Art Association. This invitation was accepted by well-known painters throughout the country. Among those represented were Wayman Adams, Ernest Blumenschein, E. Irving Couse, Childe Hassam, Charles W. Hawthorne, Felicie Waldo Howell, Willard L. Metcalf, Marie Danforth Page, Edward H. Redfield, W. Elmer Schofield, Dixie Selden, Augustus Vincent Tack, Harry O. Tanner, Clifton Wheeler, Eleanor Beckham, Ramon and Valentin de Zubiaurre and others. From this exhibition two paintings were purchased for the Museum's permanent collection: Augustus Vincent Tack's "Arrival at the Inn" and "Mari-Tere" by Valentin de Zubiaurre.

Though only three years old, the Museum is a "precocious child," having sponsored since its opening, more than eighteen special exhibitions. It also extends the hospitality of its exhibition galleries to the Louisville Art Association, which holds several exhibitions each year, the most recent having been the collection of objects purchasable for ten



INTERIOR, J. B. SPEED MEMORIAL MUSEUM



PORTRAITS INCLUDED IN HEALY EXHIBITION, SPEED MEMORIAL MUSEUM

Left to right: Matt F. Ward; Emily and Lily Ward; Sally Ward; Emily and Sally Ward; Robert J. Ward

twenty-five and fifty cents, assembled and circulated by the Newark Museum.

The first exhibition after the inaugural showing of "Invited Paintings" was a significant collection of "Book-Plates" by Paul Revere, the two Spenceleys and George N. Eve, masters of the ex-libris, and "Etchings" by many well-known artists.

In the spring of 1928 was held a Centenary Exhibition of portraits by Matthew Harris Jouett, Kentucky's most famous artist, which included several portraits by his master, Gilbert Stuart, and his pupils Oliver Frazer and John Grimes. This exhibition was suggested to Mrs. Speed by Mrs. W. H. Martin of Midway, Kentucky, who had made a special study of Jouett for over thirty years and was in touch with the owners of most of his portraits (of which there have been ascertained about four hundred). It was her dream to have Jouett better appreciated and a representative collection of his work brought before the public of today. This collection was almost a pictorial history of Kentucky in the early nineteenth century. Beautiful daughters and distinguished sons—"the beauty and chivalry of the Commonwealth were gathered here"—and Kentucky realized anew the rich heritage left her by the genius of Matthew Harris Jouett.

Bronzes by Paul Manship, Allan Clark and Hilda Lascari and silhouettes in iron by Hunt Diedrich composed the third exhibition. Manship's beautiful sun-dial (Cycle of Life) was lent by Mrs. James Ross Todd of Louisville.

From the fourth exhibition, paintings by Albert Gos, the distinguished Swiss painter, "Agassizhorn at Sunrise" and "The Matterhorn," were acquired for the Museum's permanent collection.

Other exhibitions included one of paintings by George Hill and etchings by Polly Knipp Hill; the James F. Ballard Collection of Oriental Rugs; Hand-wrought Jewelry and Enamels by Frank Gardner Hale; Works of Art by American Negro Artists; Paintings by C. A. Faille; Textiles (rare laces, brocades, priests' robes, costumes and samplers); Daguerreotypes and Pictorial Photography (lent by Louisville people); Paintings by Theodore C. Steele; Old Silver and Jewelry, Miniatures and Fans, lent by Louisville collectors; Paintings by Paul King; Paintings by W. Lester Stevens.

An exhibition of Ancient Musical Instruments proved of special interest; it included a guitar by Stradivarius—1700; a barrel organ made in London in 1825, and a Kentucky mountain dulcimer used to accompany the ballads of the mountain folk. The entire collection was bought by Mrs. Speed.

An International Exhibition of Cartoons and Caricatures, held in the spring of 1929, received widespread recognition and was subsequently sent out on a brief circuit by the American Federation of Arts.

The Elihu Vedder Memorial Exhibition of Oil Paintings and Sketches, not previously shown in this country, was exhibited at the Speed Memorial Museum in January, 1930. This exhibition, brought from Italy by George Barse, who assisted Miss Anita Vedder, the artist's daughter, in assembling them, is being sent out by the American Federation of Arts during the current season. The variety in these pictures was most interesting, as Vedder is usually associated with large canvases, murals, mosaics and illustrations of the Rubaiyat. In this collection many of the paintings are small in size but large in grasp and composition. Of special interest is the first sketch in oil for the celebrated "Soul between Faith and Doubt," as are also the large drawings for the Huntington ceiling and the mystical paintings, "The Sorrowing Soul Praying for Death" and "Adam and Eve at the Tomb of Abel."

A charming figure for a fountain shows Vedder in the less familiar field of sculpture. Of this four casts were made: one for Tiffany's garden; one for a loggia on the estate of Charles Rogers of Utica, N. Y.; a third is in Capri, Italy, destined for the American Academy in Rome; the fourth and last replica was bought by Mrs. Speed and now stands in the Flower Court of the Speed Memorial Museum.

Portraits by G. P. A. Healy comprised a recent exhibition at the Museum. This loan collection of thirty-two paintings was assembled through the courtesy of Mrs. C. H. Besly, Healy's daughter, Madame Marie de Mare, his granddaughter, and Louisville collectors, in whose homes Healy portraits are now heirlooms and treasures. Splendid examples were shown, many of which were of historic value. Among Mrs. Besly's interesting portraits were "General Fox, son of Lord Holland," a self-portrait of Healy, Mr

Ward, brother of Julia Ward Howe, and "Girl with a Pitcher" painted in four hours for a competition, when Healy was a student at the atelier of Baron Gros.

One of the most famous of Healy's pictorial works is "Franklin Urging the Claims of the Colonies before Louis XVI." Lent by Madame de Mare, this was the original of the large picture which received the Gold Medal at the Paris Exposition of 1855, was exhibited throughout the United States, and destroyed in the Chicago fire. King Louis Philippe intended it for his Versailles gallery. Madame de Mare was present during the Healy exhibition in Louisville and gave an illustrated lecture on her grandfather's life and work.

The full-length portrait (55 x 40 inches in dimensions) of Sally Ward—celebrated Kentucky beauty of the '60s—lent by the Louisville Free Public Library, is perhaps one of the finest examples of Healy's work. The perfect likeness, the exquisite treatment of color and texture, the distinction of pose are characteristic of the best in portraiture. The superb technique and refinement of this portrait alone should place G. P. A. Healy in the foremost rank of American painters.

The J. B. Speed Memorial Museum occupies a building of unusual beauty. The exterior is of Bowling Green stone, in the Greek style of architecture, rectangular in design, with a recessed columned portico at the central entrance. The details of base, projections, columns, pilasters and cornices are of the Athenian period of architectural rendering, carefully worked out in the development of the general proportions of the height and length of the building, to emphasize the solidity and harmonious proportions as a whole.

The interior design is Greco-Roman, with plain walls, moulded cornices and entablature. The lighting is entirely from above, its intensity regulated by metal louvers mechanically operated. The daylight falls first through the upper roof monitor skylight, through the attic space to the plate glass ceiling of galleries. At night and on dark days the artificial lighting is done by electric lamps in reflectors placed above the flat glass ceiling and so directed as to give diffused lighting over the whole gallery space. So real is the artificial sunlight in the galleries that one artist exhibiting his pictures could not believe that he needed his umbrella when he went to lunch. Special attention has been given to ventilation. The air throughout the building can be changed every six hours; it is washed and filtered, then heated or cooled as necessary.

Upon entering the building one's eye falls on quiet sandstone walls. The interior is enriched by columns, pilasters and trim to the door portals, of marble from the quarry of St. Genevieve near St. Louis. The columns to the large portals between the galleries are in one piece, 20 feet in height, the largest block of this selected rose tint marble ever taken from the quarry. This particular shade of marble, in large blocks, is extinct, so the columns may prove to be rare treasures some day. The floors are green and pink marble terrazzo in tessellated pattern. The main entrance doors are statuary bronze of special design.

This edifice is the crowning achievement of the architect, Arthur Loomis of Louisville. For a number of years Mr. Loomis had assisted Mrs. Speed in developing the wealth of ideas which resulted in the building of The J. B. Speed Memorial Museum, the first Museum of Fine Arts in the Commonwealth of Kentucky.

The Art Association of Anderson, Indiana, organized in 1911 by a group of students for the purpose of bringing to Anderson exhibitions of works of art, is doing a useful work, not only in fulfillment of this purpose but in spreading the knowledge and love of art generally among the people of its community. Since its establishment a series of exhibitions of paintings of high standard has been shown under its auspices in the local high school, and exhibitions of etchings and woodblock prints have been set forth in the Public Library. In addition a three-day "Art Institute" has recently been held, under the direction of the Extension Department of the Art Institute of Chicago.

As the nucleus of a permanent collection the Art Association has acquired several paintings, which have found placement in the Public Library. A painting purchased from the most recent exhibition, that held in February of the present year, is being shown in several of the schools of the city before being hung in the Library.

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MR. SLOAN ADVOCATES A MINISTRY OF ART

It is interesting but a little startling sometimes to note the inexorable turning of the wheel of Time. But yesterday the new-born Modernists were protesting against control, complaining of persecution; now, presto, they, themselves, are advocating the former and approving of the latter. The weapons brandished so boldly by Traditionalists in the defense of art suddenly fall to the ground from limp hands.

It is hard to believe, although it is a fact, that Mr. John Sloan, leader of the Independents, has advocated, in the first issue of *The New Freeman*, the establishment of a Ministry of Art in this country—in other words, a Department of Art with a Cabinet officer at its head. Mr. Sloan, of all people, to whom the Academy, juries and the like are anathema!

His reasoning is as follows: France dominates the world in the matter of art because the French nation is interested in art. France's commercial interests are concerned in art. France has a Ministry of Art, therefore a Ministry of Art *must* be good.

But let no one be deceived. Mr. Sloan does not want a Ministry of Art because in itself it is beneficent or because he has become a believer in official art, but that there may be a single shining mark against which the advocates of free expression—creative artists—can fling their offensive, or defensive, weapons. The trouble today in this country, he seems to think, is that the enemy is in ambush, and too much energy is expended firing at random. The National Academy of Design, for instance, has been mistakenly attacked, whereas the American Federation of Arts is in reality, in his opinion, a more powerful enemy. The American Federation of Arts "with all of its hundreds of ramifications, branch chapters, interested ladies and gentlemen" has, according to Mr. Sloan, "many of the qualifications which would entitle it to step into the Cabinet position advocated," or at least to designate from its number a Cabinet officer "who would lord it properly over those who are looking for a lord."

Art, Mr. Sloan maintains, is "spiritual steam," which, through Governmental control, might be converted into power. He wants edicts, opposition, in order that art may flourish. And, of course, he is right. Furthermore, he has good reason at the present time for anxiety. The Modernists have undoubtedly seriously suffered during the past season at the hands of their friends. No longer are they being persecuted but appreciated, and this, to a real rebel, must be infuriating, deadly.

In conclusion, however, let us remind ourselves of the answer that M. Jusserand, when Ambassador from France to the United States, gave to the question, "Why is French art so vital and alive in all its branches?" "Because," he said, "it is alive in *all the nation*." Adding, "The thing which is most important is that the artists are not enough. They must have the nation *with* them."

Mr. Sloan wants a Ministry of Art in order to be against it. M. Jusserand believes in a Ministry of Art in order that the nation may be with the artists. The one apparently

believes in combat; the other in constructive teamwork. Which shall it be—paternalism and rebellion, or fraternalism and cooperation? The Federation believes in the latter.

NOTES

INTERNATIONAL EXHIBITION METALWORK AND TEXTILES

The American Federation of Arts is assembling at the present time its Third International Exhibition of Contemporary Industrial Art, to be circulated during the season of 1930-31 among the leading museums of the United States. The exhibition will comprise Decorative Metalwork and Cotton Textiles, including representative work of manufacturers, designers and craftsmen in several European countries and the United States. The purpose of the exhibition, as in the case of its predecessors, the International Exhibitions of Ceramic Art and of Decorative Glass and Rugs, is primarily to bring together the best contemporary creations, both in craft work and in machine production, and so afford opportunity for comparison of the work of American and foreign designers. Like the two preceding exhibitions, also, it has been made possible through the generous grant of the General Education Board. Miss Helen Plumb, Associate in Industrial Art of the American Federation of Arts, under whose immediate charge these exhibitions are assembled, is at present in Europe, selecting works for inclusion in the forthcoming showing. Among the objects eligible for inclusion in the section of Decorative Metalwork will be works in silver, pewter, copper, brass, aluminum, lead, bronze, steel and iron, or any combinations of these. Jewelry and large architectural works intended to be attached or built in are, however, excluded. Under the heading of Cotton Textiles will be included woven or printed upholstery and drapery cottons, but not dress materials.

The circuit for this exhibition as planned is as follows: The Museum of Fine Arts, Boston, October 15 to November 10, 1930; The Metropolitan Museum of Art, New York, December 1 to 28; The Art Institute of Chicago, January 19 to February 14, 1931; The Cleveland Museum of Art, March 11 to April 5, 1931.

AMERICAN ART IN VENICE

The United States will be represented, and well represented, in the International Exposition of Art at Venice this summer. Through the instrumentality of Mr. Walter L. Clark, President of the Grand Central Art Galleries, who generously financed the undertaking, the United States has its own pavilion at this great exposition, a charming little gallery designed by Delano and Aldrich and erected during the past winter.

The inaugural exhibition will consist of ninety-one paintings and fifteen or sixteen small bronzes. Thirty-eight of the paintings and twelve of the bronzes were originally got together for an exhibition held at Budapest in February under the auspices of the American Federation of Arts and the American Hungarian Foundation. This has served as the nucleus for the larger exhibition, and supplemented by fifty-three paintings and four bronzes sent from the United States directly to Venice the last day of March via the American Export Line, constitutes the showing.

The American Federation of Arts is financing this exhibition and is thus cooperating with the Grand Central Art Galleries in its laudable effort to have American art worthily placed with that of the leading nations of Europe.

As those who have visited Venice know, the International Expositions are held biennially in the Public Gardens and thus given delightful setting. Not only are the Gardens picturesquely situated—surrounded and approached by water—but charming in themselves, tree-shaded. There on summer afternoons one of the best bands in Europe plays, while those who have visited the Exposition dally at little tables eating ices and discussing the works displayed.

In these expositions the greatest artists of Europe have exhibited. It is a proud thing that America is at last to have a place of her own in this notable International.

The majority of the artists to be represented in the American Section are living and working today, only the works of a few deceased painters being included, and these those who have died within the last few years. Great care has been taken in the selection of the exhibition to include all schools, to make the exhibit not only repre-

sentative but fully representative—each artist at his or her best. Those whose works will be included in this catalogue are as follows:

Painters—Karl Anderson, Gifford Beal, Cecilia Beaux, George Bellows, Frank W. Benson, Louis Betts, Emil J. Bistran, Ernest L. Blumenschein, Max Bohm, Alexander Brook, Roy Brown, George de Forest Brush, Bryson Burroughs, Ettore Caser, James Chapin, Charles Chapman, Glenn Coleman, John Costigan, E. Irving Couse, Bruce Crane, Arthur B. Davies, Charles H. Davis, Stuart Davis, Sidney E. Dickinson, Nicolai Fechin, Anna Fisher, John F. Folinsbee, Frederick C. Frieseke, Maurice Fromkes, Howard Giles, Anne Goldthwaite, Lilian Westcott Hale, Samuel Halpert, Childe Hassam, Charles W. Hawthorne, Robert Henri, Eugene Higgins, Charles Hopkinson, Edward Hopper, Ernest Ipsen, John C. Johansen, Bernard Karfiol, Leo Katz, Rockwell Kent, Leon Kroll, Ernest Lawson, Jonas Lie, George Luks, M. Jean MacLane, Gari Melchers, Willard L. Metcalf, Jerome Myers, Hobart Nichols, Leonard Ochtman, Marie Danforth Page, Henry W. Parton, Van Dearing Perrine, Marjorie Phillips, Abram Poole, Joseph Pollet, Maurice Prendergast, Hovsep Pushman, Ellen Emmet Rand, Edward W. Redfield, Nicholas Roerich, Sviatoslav Roerich, Julius Rolshoven, Chauncey Ryder, Eugene Savage, W. Elmer Schofield, Leopold Seyffert, John Sloan, Eugene Speicher, Robert Spencer, Gardner Symons, Augustus Vincent Tack, Henry O. Tanner, Edmund C. Tarbell, Allen Tucker, Walter Ufer, Horatio Walker, A. Walkowitz, Frederick J. Waugh, Max Weber, J. Alden Weir, Irving Wiles, Charles H. Woodbury, and Marguerite Zorach.

Sculptors—Hunt Diederich, Leo Friedlander, John Gregory, Malvina Hoffman, Anna Hyatt, Edward McCartan, Hermon A. MacNeil, Paul Manship, Albin Polasek, A. Phimister Proctor and Adolph A. Weinman.

ST. LOUIS NOTES

The Foreign Section of the Carnegie International Exhibition of Paintings from Pittsburgh brought the largest attendance at the City Art Museum of any special exhibition recently held. Because of the spirit of "modernism" which animated, there was almost constant discussion and frequent requests for analysis or explanation of the pictures.

The International Exhibition of Rugs and Glass will be on view during the month of May. This collection was assembled by the American Federation of Arts and illustrates the modernistic trend in decorative arts.

The Annual Competitive Exhibition of St. Louis scenes in black and white, sponsored by the *Post Dispatch*, opened at the St. Louis Artists' Guild on April fifth. Prizes amounting to $400 were awarded by a special out-of-town jury composed of Otto E. Hake, Frank Raymond and Leo A. Marzolo, all of Chicago. Mr. Marzolo was chairman of the jury.

Photographs by Edward Weston were on view at the Public Library in the art department during March. They were remarkable in their study of surfaces and rhythms. Pieces of wood, vegetables, the human figure, or any other objective form became subjective, even to the extent of expressionism. They will take a high place in this phase of art (photography) among the work of the modernists.

Paintings by George Hill and etchings by Polly Knipp Hill were shown in March at the Newhouse Galleries. In April paintings by Frank Armington and etchings by Caroline Armington were on view. A number of entertainments were given by members of the artists colony in honor of Mr. and Mrs. Armington, who were in St. Louis to take charge of their exhibition.

Shi Kari, Honorary Art Fraternity of the St. Louis School of Fine Arts, held its second exhibition of sculpture, prints, paintings, leather and block prints at Scruggs-Vandervoort & Barney's the last two weeks in March.

The St. Louis Weavers' Guild displayed a collection of examples of weaving at the Boston Society of Arts and Crafts from March 27 to April 9. Mrs. Edmund H. Wuerpel is president of the Guild.

Kathryn E. Cherry exhibited a collection of one hundred and thirty-one paintings at Decatur, Illinois, during the month of April.

Herbert Jackson, Supervisor of Drawing in the Public Schools, exhibited a small collection of his work in color and in black and white at the University City High School in March.

Florence Hazeltine, instructor in art at the Soldan High School, held an exhibition of her paintings and sketches in April at her home, 5610 Bartmer Avenue.

The artists' section of the Artists' Guild held their annual costume ball at the guild on March 22. The scene was laid at the Alhambra. The costumes were Spanish, Gipsy, Moorish and Arabian. The effect was brilliant and colorful. M. P.

ORIENTAL ART IN THE MINNEAPOLIS INSTITUTE

At the Minneapolis Institute of Arts there is now on view the Alfred F. Pillsbury collection of Asiatic jades, pottery and porcelain, one of the most notable private collections in this country, and now publicly exhibited for the first time.

Especially rare and valuable in this collection are the ancient Chinese jades of the Chou and Han dynasties, including most of the known types of jades of these periods, as well as a number of unique pieces. The majority of these are works intended for use



HORSE AND RIDER, T'ANG DYNASTY
ALFRED F. PILLSBURY COLLECTION
MINNEAPOLIS INSTITUTE OF ARTS



COURT LADY, T'ANG DYNASTY
ALFRED F. PILLSBURY COLLECTION
MINNEAPOLIS INSTITUTE OF ARTS

in imperial and religious ceremonies, and were evolved from earlier bronze forms. They include several "pi" discs, symbolizing the deity Heaven—one of almost unique size and color; a group of tubular pieces, symbols of the deity Earth, and various mortuary objects. A set of Han jades, exquisite in design and extremely subtle in their carved ornamentation, are partially covered with vermilion paint, said to be an indication of imperial ownership.

In the field of Chinese porcelains the collection includes only monochromes, comprising approximately thirty-five choice examples evolved in the Kang Hsi and Ch'ien Lung dynasties.

Much interest attaches to the group of T'ang burial figurines, including several highly stylized but vigorously modeled figures of court ladies in elaborate contemporary costume; attendants on horseback, camels with the Mongolian drivers, dancing girls, and animals of various kinds. Although little is known of the history of such figures, they have come to be regarded as works of art of

a high order. Originally polychromed in brilliant hues, they reveal more of the daily pursuits of the Chinese of this era than almost any other records in existence. Presumably they represent with a certain realism the occupation, the possessions, even the pastimes of the personages with whom they were buried, and sometimes an entire procession of as many as fifty figures has been discovered with a single burial.

A section devoted to Persian ceramics completes this notable collection. Included therein are approximately fifty pieces of Rakka, Rhages and Sultanabad ware, chiefly of the twelfth and thirteenth centuries. A few earlier Persian pieces, however, are here to be seen, including a bowl of brick paste with ivory glaze incised with a delicate leaf design, dating from the end of the Sassanian period.

IN CHICAGO

The Art Institute of Chicago has received as a gift, from Mr. and Mrs. Charles H. Worcester, a notable group of nine paintings. Six of these are by masters of the Italian School, the remaining three by contemporary painters. Of special importance in the Venetian group are "The Madonna with SS. John and Anthony Abbot" by Veronese, "Mars and Venus with Three Graces in a Landscape" by Tintoretto, and a portrait of Ludovico Madruzzo by Moroni. The modern masters represented are Forain, Toulouse-Lautrec and William Orpen. Mr. Worcester has been a Trustee of the Art Institute since 1925, during which time he has made numerous generous donations not only of works of art but of funds. Mr. and Mrs. Worcester's contribution made possible the completion of the unfinished section of the Main Hall and Lobby; and their endowment of the Children's Museum has made possible its effective administration and continuous programmes for the benefit of children.

The Art Institute held its Tenth International Exhibition of Water Colors, March 20 to April 20. The jury of selection consisted of John Whorf, Allen St. John and Jean Crawford Adams. One important loan exhibition of paintings and prints by Eugene Delacroix was held concurrently. Included in this notable collection, lent by museums and private collectors throughout the United States, were Delacroix's paintings, "The Return of Columbus from the Old World," "Dante and Virgil," "Portrait of Algerian Child," and "Paganini."

The Federation's Second International Exhibition, consisting of Glass and Rugs, was shown at the Art Institute during this same period.

Nearly thirty years ago the Municipal Art League of Chicago inaugurated a plan for the establishment of a municipal art collection composed of works by Chicago artists, to be acquired through a purchase prize of $500 offered in connection with the exhibition of works by Artists of Chicago and Vicinity set forth annually at the Art Institute. This collection now numbers forty-six works by leading Chicago artists, the most recent addition being a painting by Gerald A. Frank entitled "Maternity."

In connection with the Annual International Exhibition of the Chicago Society of Etchers, held recently, between $8,500 and $9,000 worth of etchings were sold.

GUGGENHEIM FELLOWSHIP AWARDS

Announcement has lately been made of the awards of the John Simon Guggenheim Memorial Fellowships for the current year. Eighty-five such scholarships were awarded, of which nine were for creative work in the fine arts, and four for research in the fine arts. Among the artists receiving these awards are Thomas Handforth, etcher, whose Fellowship will enable him to travel and work in the Orient; Pamela Bianco of New York, illustrator of "The Birthday of the Infanta" by Oscar Wilde, "The Land of Dreams" by William Blake, and other books; Mordi Glassner and Monty Lewis of New York, painters, the former now in Italy as a Fellow, making a series of cartoons for mural paintings; Francis R. White, of New York, a worker in Stained Glass; and four sculptors—Bruce Moore of Wichita, Kansas, who received the Widener Medal at the annual exhibition of the Pennsylvania Academy of the Fine Arts in 1929; Arthur Lee of New York, who is represented in several American museums, among them the Metropolitan Museum of Art; Harold Cash, a native of Chattanooga, Tennessee, now resident abroad; and Sidney Loeb of New York.

Fellowships for research in the history of

fine arts were awarded to Miss Anita Brenner of New York, a journalist associated with *The Nation*, who will make a study of pre-Spanish-American art in Mexico and Nicaragua, with special attention to Aztec Art; Dr. Ruth L. Bunzel, of Barnard College, Columbia University, for a study of Indian Backgrounds of the Mexican Nation, including an intensive study of one of the more primitive Mexican tribes, with special emphasis on the effects of the contact of culture; Dr. Clarence Kennedy, Associate Professor of Art at Smith College, for the completion of a study of the work of the Renaissance sculptor, Desiderio da Settignana, and his associates; and to Mrs. Ruth Wedgwood Kennedy of Northampton, Mass., to complete a monograph on the Florentine painter, Alesso Baldovinetti, in Italy. The first two of these Fellowships, those awarded Miss Brenner and Dr. Bunzel, are the Latin-American Exchange Fellowships, under the plan of which two Mexican scholars will come to this country for research in connection with their several professions.

The Committee of Selection for these awards was assisted by an advisory jury consisting of Professor William Emerson of the Department of Architecture of the Massachusetts Institute of Technology, James Earle Fraser, sculptor, Howard Giles and Charles Hopkinson, painters, and Mr. David Keppel, print connoisseur.

SCULPTURE-IN-THE-OPEN-AIR PHILADELPHIA

The Philadelphia Art Alliance has completed plans for its biennial exhibition of Sculpture-in-the-Open-Air, to open on May 13 and continue throughout the summer months. This exhibition will be set forth, as usual, in Rittenhouse Square, which, with its historic setting and its great natural beauty, provides an unusually attractive place for such a showing.

As usual, also, the exhibition has the support of the leading art and civic organizations of Philadelphia, including the Fairmount Park Art Association, the Garden Club of America, the Curtis Institute and the Penn Athletic Club, all of which have lent active cooperation in the plan. The Fairmount Park Art Association will offer a prize of $1,000 for the best work of sculpture suitable for permanent erection out of doors; the Garden Club of America will award a gold medal for the best decorative group or single figure suitable for a garden. In addition two prizes of $500 each are offered by the Art Alliance—one for a group or single figure suitable for placement in front of the Art Alliance Building in Rittenhouse Square, the other for the best work, irrespective of subject.

The Sculpture Committee of the Art Alliance, under whose direction this exhibition is being arranged, is composed of R. Tait McKenzie, Chairman; C. L. Borie, Jr., Acting Chairman; Boris Blai, Emily Exley, Beatrice Fenton, Walter Hancock, Fiske Kimball, Mrs. John S. Newbold, Henri G. Marceau, Samuel P. Wetherill, Jr., Mrs. Charles W. Griffith, Mrs. Henry S. Jeanes, and Miss Clara R. Mason. This committee has been assisted in the work of selection by juries of sculptors in New York, Boston and Chicago, including, for New York, Walter Hancock, C. Paul Jennewein and Alexander Archipenko; for Boston, Richard Recchia and George Demetrius; and, for Chicago, Albin Polasek.

The exhibition will be opened on Tuesday, May 13, with a reception at the Art Alliance, this reception to be followed by a dinner at which Lorado Taft will be the principal speaker. The date for this opening has been fixed to accord with the dates of the Annual Convention of the American Federation of Arts, to be held in Washington, May 14, 15 and 16. Members and delegates to the Convention will therefore fortunately have opportunity to stop in Philadelphia for the reception, to which they are cordially invited by the Art Alliance, and be in Washington for the opening session of the Convention the following morning, or, if more convenient, can arrange for stop-over on their return.

AT THE UNIVERSITY OF OKLAHOMA

The School of Art of the University of Oklahoma, at Norman, Oklahoma, has lately moved into a building of its own, thus increasing its facilities and marking an important step in its development. The building which it now occupies is the former University Library, remodeled to suit the purposes of the school. This building, which is fortunately so arranged that it can be



BUILDING, SCHOOL OF ART, UNIVERSITY OF OKLAHOMA, NORMAN, OKLAHOMA

added to as demands require, provides, on the main floor four class rooms, one large lecture room, research laboratory and Director's office, with, on the second floor, studios for mural painting and life classes, eight private studios for the teaching staff, and two admirable exhibition galleries, one for the school's permanent collection, the other for transient showings. In the basement there is a large classroom for modeling and sculpture, office, storage room and lockers.

The University of Oklahoma was one of the first state universities to have a thoroughly organized College of Fine Arts, a college with three distinct schools (Art, Dramatic Art and Music), each with a director, and with a teaching staff of thirty-two instructors. The Director of the School of Art is Professor Oscar Jacobson, under whose leadership the school has attained to its present high standing. Associated with him as members of the teaching staff are Edith Mahier, Associate Professor of Art; Laurence P. Williams, Assistant Professor of Art; Leonard Good, Instructor in Painting; Paul Emerson, Instructor in Modeling; and others, several of whom are graduates of the school.

Especially interesting is the work which this University School of Art has conducted among the Indians of the Southwest. Discovering that many of the younger members of these neighboring tribes possessed real artistic talent, Professor Jacobson and other members of the faculty of the school succeeded in inducing them to take advantage of the classes conducted at the University, with the result that much original talent was encouraged and cultivated, and the desire created, on the part of these young students, to pursue artistic careers. Exhibitions of paintings and drawings by Indian artists, assembled under Professor Jacobson's direction, have been shown during the past year in art centers of the East as well as in the West. In addition, the works of these artists have been admirably reproduced and issued in portfolio form, that they might be more widely circulated and become better known.

ART CONFERENCE AT UNIVERSITY OF IOWA

Of more than ordinary interest and significance was the Fine Arts Conference held this season under the auspices of the University of Iowa at Iowa City, the second of its kind sponsored by the university. Those in attendance included representatives of colleges and universities in all

parts of the country, as well as educators throughout the state; and among the speakers were distinguished representatives of the several arts of painting, architecture, music and the drama.

The Conference was formally opened in the Senate Chamber of the Old Stone Capitol, once the historic first Capitol of Iowa, now the seat of administrative activities of the campus, with an address by Walter A. Jessup, President of the University. Other speakers at this opening session were Charles W. Hawthorne, painter, Kenneth Macgowan dramatic critic and producer, and Hebert Witherspoon, musician. Each of these speakers, after presenting the educational problems in his own field, discussed the advantage or disadvantage of coordinating the arts in the university curriculum, their addresses being followed in each instance by lively discussion from the floor.

Equally notable was the session on the following day, at which the speakers were Mr. C. Howard Walker, architect of Boston; Thomas Wood Stevens, Director of the Goodman Memorial Theater, Chicago; Prof. John Shapley, President of the College Art Association of America, and Head of the Art Department of the University of Chicago; and Henri Verbrugghen, Conductor of the Minneapolis Symphony Orchestra. The trend of these addresses was a plea for teaching the arts on the same level and in the same manner in which other subjects are taught, the speaker in each instance emphasizing the importance of art in the life of the individual, the rich reward gained from its understanding and appreciation.

A feature of this interesting conference was the formal banquet given by the President of the University and Mrs. Jessup, at which the principal address was made by Mr. Charles Moore, Chairman of the National Commission of Fine Arts at Washington. In this address Mr. Moore expressed his unfailing belief in the importance of beauty as the fundamental element in any work of art, and stressed, as did other speakers at this conference, the inter-relation of the arts, as well as the relation of the arts to human life, the life of the past, and the life of today.

Illustrative of the extent to which the arts are not only taught but practiced at the University of Iowa was the production of a play, "The Hairy Ape," by Eugene O'Neill presented by members of the Dramatic Department in the University Theater; a symphony orchestra concert by students of the Music Department; and an exhibition of paintings and works in sculpture by members of the faculty of the Department of Graphic and Plastic Arts, which were among the pleasurable features of the programme of this conference.

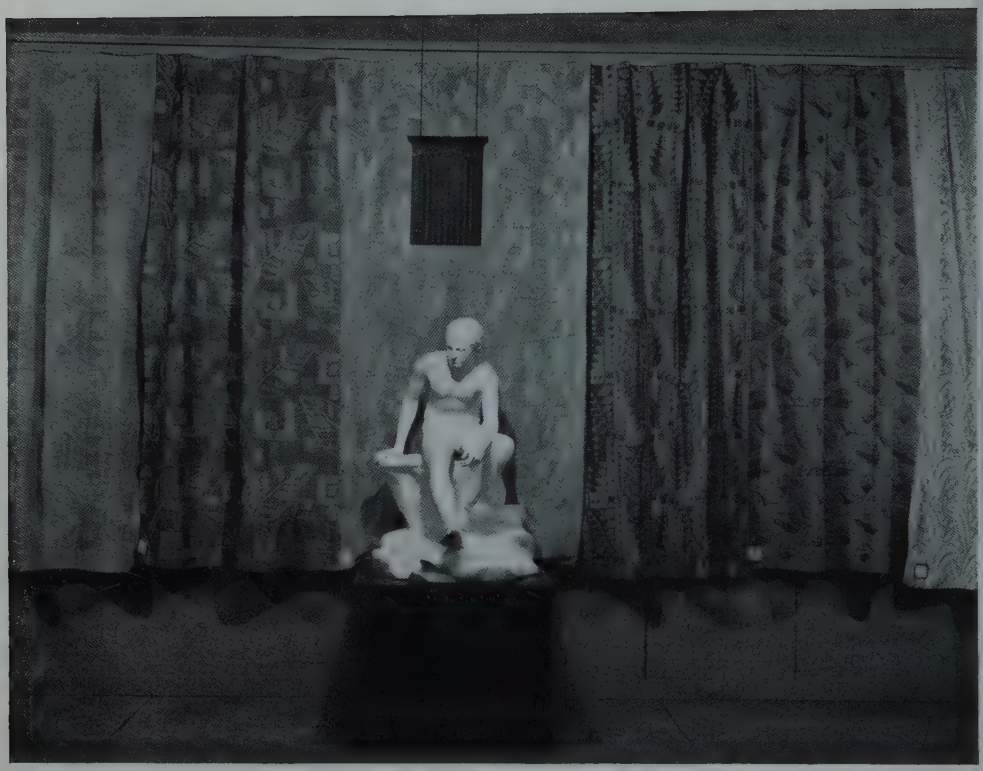
Such a union of artists and educators as these meetings provide cannot fail to be productive of good result, and the University of Iowa is to be congratulated, not only on its vision in affording opportunity for this exchange of ideas, but for the high standard to which its programmes are upheld, the choice of speakers, as well as of subject.

IN CEDAR RAPIDS

The Little Gallery of the American Federation of Arts in Cedar Rapids, Iowa, continues to increase its activities and extend the scope of its influence.

Notable among the recent one-man exhibitions which it has held was a collection of paintings by Charles W. Hawthorne, which, after being shown in Cedar Rapids, was sent on a circuit of cities and towns throughout the state of Iowa—a circuit which will be extended this month to include the University of Michigan at Ann Arbor. This exhibition is rendered doubly interesting by the fact that Mr. Hawthorne has in several instances accompanied it and addressed the organization or institution under whose auspices it was shown. As a result of the showing in Cedar Rapids, a painting by Mr. Hawthorne, entitled "The Captain, the Cook and the First Mate," was purchased by the Cedar Rapids Art Association and is now included in the Association's permanent collection with other works by well-known American artists such as William M. Chase, Frieseke, James Chapin, Walters and Tanner.

This is only one of several exhibitions which are being circulated at the present time under the auspices of the Little Gallery. These collections are shown principally in colleges, universities and high schools throughout Iowa and in other mid-western states. A recent addition to the list is a collection of Modern Fabrics by designers and manufacturers of America, France and Germany, among them Joseph Urban, Vally



EXHIBITION MODERN FABRICS CEDAR RAPIDS ART ASSOCIATION
AUSPICES OF THE LITTLE GALLERY

Wieselthier, Sue et Mare, Paul Poiret and Henriette Reiss assembled and lent by F. Schumacher & Co. This exhibition was shown during March in the Cedar Rapids Public Library, in the gallery assigned to the Cedar Rapids Art Association.

The chief attraction at the Little Gallery during the month of March was an exhibition of paintings and drawings by Leon Kroll, including, among other works, his well-known canvas, "My Wife's Family."

ART WEEK IN A NEW JERSEY COLLEGE

The Fine Arts Department of the New Jersey College for Women at New Brunswick arranged an interesting programme for Art Week (March 16-21), which was participated in not only by the students and faculty of the college but by the entire community. The feature of this programme was a notable exhibition of paintings and sculpture by contemporary artists, the first of its kind ever held at the College. Representing both conservative and modern schools, this exhibition included paintings by Hawthorne, Hassam, Emil Carlsen, Ernest Lawson, Eugene Higgins, Frederick C. Frieseke, Peppino Mangravite, Buk, and Nura, to name only a few. In the sculpture group were shown works by Mestrovic, Malvina Hoffman, Janet Scudder and others. The exhibition was especially well attended by the business men of the town, and was regarded, according to report, as a notable cultural event.

One day of the week was devoted to symposiums on "The Work of New Jersey Museums" and "The Need of the Fine Arts in American Life." At the former the speakers were representatives of the three leading museums of New Jersey—the Newark Museum, the State Museum at Trenton, and the Montclair Art Museum. At the latter the discussion was led by representatives of the various art associations of the state, interesting report being made of the work which these organizations are doing in spreading the knowledge and appreciations of art.

The programme closed with a lecture by Mr. Huger Elliott, Director of Educational Activities at the Metropolitan Museum of Art, on "Our Most Notable Contribution to Art." The proceeds from this lecture were given for the benefit of a Fine Arts Fellowship Fund, the fellowship to be awarded next year through competition to a student of the college for travel and study abroad.

This programme was arranged by Miss Josephine Fitzalan Gulledge, head of the Fine Arts Department of the college, with the assistance of a student committee.

BOSTON HAPPENINGS

A permanent gallery for the New England Society of Contemporary Art, Inc., has been opened at 227 Newbury Street, Boston, having as its initial exhibitor Sam Charles, a distinguished pianist, who makes interesting aquarelles for a pastime. Another chance is thus offered for Boston tea parties at which can be plotted the downfall of Kings Benson, Paxton and Tarbell.

The aforesaid tea is popular enough, especially among the socially elect, but it has failed thus far to affect the vision of a moron proletariate. The last named, at the hugely attended "Art Week in Boston" exhibition, at the Jordan Marsh department store, March 2 to 15, voted the popular prize to Jacob Binder for "A Scribe," a serious, dignified and lifelike portrait of a rabbi writing in his study. That was a choice to be explained by some agile-minded behaviorist. Mr. Binder, born at St. Petersburg before it became Leningrad and educated at the Imperial Academy, was during his first years in Boston, just before 1914, a protégé of John Singer Sargent, Mr. Walter Pach's "Ananias of Art," and of Joseph De Camp. Despite, or because of, this handicap a downtown public, innocent of the dangerous thoughts of the Harvard University and Back Bay intelligentsia, voted for Binder's painting in blocs, droves, swarms and schools —the poor fish!

It likewise may have been significant, at all events it is a fact, that the ten high liners of the Art Week balloting were all conservatives, most of them members of the Guild of Boston Artists; and that among the works receiving several hundred votes each was that *bête noir* of modernism, William M. Paxton's "The One in Yellow." Although among the eight exhibiting associations the Independents and Contemporary societies had their proportionate wall space, and incidentally the place of honor on the central wall of the main gallery, none of their pieces received more than fifteen votes. They may, of course, do better another year. It is possible that by 1950 the stodgy shoppers from West Roxbury, Chelsea and Melrose Highlands will have been educated to a catholic appreciation of art such as New Yorkers and Parisians are said, or fabled, to have. They will need much educating, withal, as the organizers of the Contemporary society must realize by now.

To the Museum of Fine Arts came in mid-March, as an indefinite loan from the Adams Historical Association, the portraits of George Washington and Martha Washington by Edward Savage which formerly hung in the Washington home of Henry Adams. These take their place among the many historic exhibits of the Massachusetts Tercentenary, the work of a New England artist whom surely William Dunlap depreciated.

Two "new" governors were shown at Boston galleries in March, to the elation of antiquarians. By Joseph Blackburn is a newly discovered likeness of Governor Sir Francis Bernard, acquired by the Robert C. Vose galleries, being one of the finest Blackburns yet seen. By Richard Wilson, best known as a landscapist, is a quite magnificent apparition in uniform of General and Governor Thomas Gage, brought to Boston by the Casson galleries. It was, for some years, a policy at the State House somehow to find the money to acquire any meritorious and authentic gubernatorial portrait of the earlier years, but the present economical régime seems to be content to authorize copies, when these can be obtained, of such "finds."

The Boston Art Club followed up its second annual print show with its seasonal fixture: the annual members' exhibit. This, moderately exciting to the public, is a more popular April commitment, in the club, than was the members' show of several recent years, hung in the summer months when, theoretically, the millionaire from Oklahoma visited and bought, which, actually, he seldom did.



REPRESENTATIVES AT SECOND FINE ARTS CONFERENCE, UNIVERSITY OF IOWA, IOWA CITY
Left to right: Charles W. Hawthorne; Thomas Wood Stevens; Walter A. Jessup; Rufus H. Fitzgerald; C. Howard Walker; Prof. John Shapley; Henri Verbrugghen; George F. Kay. (See note, page 288.)

The directors of the Fogg Art Museum, Harvard University, were considering in early April how to accept the considerable art collections bequeathed by Mrs. Nettie A. Naumberg of New York, which must be preserved in three rooms of substantially the same dimensions as those of the testator's home. Failing Harvard, the many objects of art go to Cleveland. A fund of $100,000 would facilitate the removal; one of $25,000 will provide an income toward the upkeep.

F. W. C.

A NOTABLE ART SALE IN BOSTON

The former students of the School of the Museum of Fine Arts, Boston, have banded together with the purpose of raising a sufficient sum to pay off the remaining indebtedness on the magnificient new school building and land. The total cost was $500,000, of which only $150,000 has so far been paid.

The method chosen to raise this fund is through an Easter sale of important paintings, sculpture and tapestry of such character that it will attract collectors and museum directors throughout the country, the sale to be held at the Copley Plaza Hotel, Boston, from April 28 to May 3. The sale will embrace works by well-known American artists who have been connected with the school, either as pupils or instructors, and works contributed by collectors. In the former group are paintings by Frank W. Benson, Edmund C. Tarbell, H. Dudley Murphy, Lilian Westcott Hale, Marie Danforth Page, Gertrude Fiske, Louis Kronberg, Marion Monks Chase, John Whorf, and William James. The French group is especially diversified, including, among other notable works, an original sketch by Daumier. From Spain two outstanding examples of the work of Valentin de Zubiaurre are included, together with three paintings by Vasquez Diaz and one by Echovarria. Among other modernistic works included will be a woodcut by Gauguin, and paintings by Redon, Vlaminck, Segonzac, Utrillo, Van Dongen, Albert Laurens and others, as well as a Pisarro pastel, an original drawing by Forain, a drawing by Rodin and head by Despiau.

Mr. Thomas G. Frothingham is chairman of the Committee, Miss Grace Nichols is secretary, and Mr. Charles E. Humphrey, 71 Ames Building, Boston, treasurer. On the committee are such well-known artists as Adelaide Cole Chase, Gertrude Fiske, Frederick G. Hall, Mrs. Philip L. Hale, Louis Kronberg, and Gretchen Rogers.

This sale (which unfortunately will be more than half over by the time this MAGAZINE reaches subscribers and members) is another evidence of the generosity of artists and art collectors in support of art. It should afford those who have the means to acquire, for both public and private collections, exceptional opportunity for acquisition.

ART IN CALIFORNIA

The following items concerning art in California, gleaned by direct correspondence and from a recent number of *California Arts and Architecture*, evidence the fact that the art activities of that state are fast becoming as numerous and as diversified as are its natural attractions.

In San Francisco at the California Palace of the Legion of Honor, the San Francisco Art Association will hold its annual exhibition during the month of May. This exhibition will include not only works by members of the Association but by artists throughout the West. Other activities in San Francisco center about the California School of Fine Arts, of which Mr. Lee Randolph is Director. The school is sponsoring at the present time a series of fifteen lectures on "The Business of Interior Decorating," purposed to emphasize the practical aspects of this art as a profession.

The Los Angeles Museum, Exposition Park, conducts a continuous programme of changing exhibitions throughout the season. Notable among the most recent of these was the Eleventh International Print Makers Exhibition shown under the auspices of the Print Makers Society of California, comprising approximately 200 prints by artists of this country and abroad. The jury of award, consisting of Byron C. Hanna, representing the Los Angeles Chamber of Commerce, George J. Saunders, a print collector of Australia, and Howell C. Brown of the Print Makers Society, awarded the following prizes: The Los Angeles Chamber of Commerce Gold Medal to Leonard R. Squirrell for an aquatint, "The Shadowed Corner"; the Silver Medal to Malcolm Osborne for a drypoint, "The Fortress"; and the Bronze Medal to Arthur W. Hall for his two etchings, "Sunny Balconies" and "The Boat House." Mr. Squirrell and Mr. Osborne are British artists, Mr. Hall an American.

At the Biltmore Salon, a unique gallery maintained in connection with the Los Angeles Biltmore Hotel, a notable exhibition of paintings by old and modern masters assembled by the Vose Galleries of Boston, was shown during the month of March, the third consecutive exhibition to be set forth under these auspices at the Salon.

The Art Department of the University of California at Los Angeles has lately moved to new quarters in the Education Building, greatly increasing its facilities. Here the department has six large general studios, four craft units, and an attractive exhibition gallery.

Among recent additions to public collections in Los Angeles are a number of paintings by modern French artists and one American, presented to the Los Angeles Museum by Mr. and Mrs. William Preston Harrison. In the French group are oil paintings by Othon Friesz, Vergi Sarrat, Georges Capon, Maurice Denis and Muillot, and a water color by Jules Pascin; the American work by Leon Kroll. The city of Los Angeles has made an addition to its collection of paintings by California artists in the City Hall, this time a painting by J. L. O'Hagan entitled "Silence There Reigns."

The Fine Arts Gallery of San Diego stands foremost among western museums for its educational work, setting aside certain days each month for the various schools of the city and county, and arranging special programmes of instructive as well as enjoyable character. Included in its programme during the past few weeks have been lecture demonstrations on "The Animal in Art," illustrated by examples of the work of Arthur Putnam, well-known California sculptor, and "Stained Glass," the latter explaining the process of stained-glass making and illustrated by examples of stained glass from the studio of F. Wieland, a San Diego artist. Among recent exhibitions at the Fine Arts Gallery was a collection of paintings by "Living Americans" circulated by the Wes-

tern Association of Art Museum Directors, including works by a number of artists of the new school.

Mention should be made, by way of reminder, of the fact that the Huntington Art Gallery at San Marino is open to the public on presentation of cards of admission, these cards being obtainable on written request.

The Santa Cruz Art League held during April its Annual Exhibition, in connection with which numerous prizes were awarded. In the field of oil painting the artists so honored were William Ritschel, Dorothy Dowiatt, Paul Lauritz, Jeanette Maxfield Lewis, Florence Alston Swift, Millard Sheets and E. Charlton Fortune. In the water-color section those receiving awards were Lilian A. Howard, Wallace Harrison, Armin Hansen and Millard Sheets. For pastels the first award was won by Michael Goodman, the second by William P. Silva. Honorable mention in this field was accorded Katharine Seideneck and E. A. Tremaine.

The Berkeley Art Museum has extended its activities beyond its own walls and is circulating through the schools of the city twenty-three collections, including works by contemporary artists and examples of Oriental art. Ten of these collections were assembled from work by students at Mills College. An interesting series of Talks on the Theater, which was started by Irving Pichel for the University of California Extension Division in San Francisco, has been taken over by Junius Cravens and is being conducted in Berkeley.

Santa Barbara has an active Art League, which held its semi-annual exhibition of works by members during the early part of April. Mention of Santa Barbara should also include the announcement that ornamental trees are to be planted on either side of its State Street. As an experiment the plan has the approval of the City Park Board, and Ralph Stevens, landscape architect, has suggested the type of trees to be planted and the spacing.

Of a more personal nature are the announcements that Oscar Coast is again at work in his studio in Santa Barbara, after having been for some months in the hospital; that Cornelius Botke of Santa Paula was the recipient of the Logan Prize at the most recent annual exhibition of the Chicago Society of Etchers; and that Albert Herter has recently completed four mural paintings for the new Erlanger Columbia Theater, San Francisco.

LONDON NOTES

The important sale of the Lansdowne ancient marbles, which I had foreshadowed in these columns, took place on March 5 last and presented features of very great interest. As I mentioned, this fine collection was brought together, in the years 1771–73, for the Earl of Shelburne (later created first Marquis of Lansdowne) by Gavin Hamilton, assisted by the banker Jenkins, from the excavations made at Pantanello, on the old site of Hadrian's Villa near Tivoli. These marbles were of very great interest, though, of course, not in every case, but the bidding in the sale, at which I was present, began very quietly; and I have been annoyed with myself ever since for not putting in for the first item, a delightful small relief of Neptune driving a four-in-hand of "hippocampi" (sea-horses), which started diffidently at four guineas and only drawled up slowly to sixteen. This was at one o'clock, when perhaps the distinguished crowd which soon filled the fine ballroom of Lansdowne House were still busied with their lunch; but things soon got more lively with the delightful portrait bust of the poetess Sappho, surprisingly modern and girlish, which ran up to 220 guineas, while the beautiful head of Hermes fetched ten guineas more, and we got on to real business with the full-length nude "Hermes" (1,500 guineas), the magnificent draped "Artemis" (2,100 guineas) and the "Head of a Girl," a gem of the pure Greek creation, found by Hamilton in Hadrian's Villa and sold to his patron for £15, which ran up quickly, and fell to Messrs. Brummer (Paris and New York) for 2,300 guineas.

The same firm secured what, to my mind, was the most perfectly Greek piece there, a fragment of an Attic sepulchral relief, with the veiled head of a beautiful woman, serious and calm, her waving hair held by a triple fillet, probably fourth century (early) B. C., which was not dear at 5,000 guineas, though the top price (perhaps a "record" for antique sculpture) fell to the beautiful "Wounded Amazon," which, beginning at 2,000 guineas, came to Messrs. Brummer for



BAS-RELIEF PORTRAIT, MARTIN A. RYERSON J. MAXWELL MILLER

RECENTLY UNVEILED RYERSON PUBLIC LIBRARY, GRAND RAPIDS, MICHIGAN. (See page 298.)

27,000 guineas, with Mr. Silva White as under bidder. In spite of these prices there were plenty of bargains to be had; and one cannot help feeling that if, crippled with "death-duties" and merciless taxation, we have to resign ourselves to seeing most of these fine works, acquired in a happier age, leaving our shores, a better choice might have been found than Canova's "Sleeping Nymph" (which was actually completed after his death) for our one national acquisition. The nude figure is, however, carefully modelled, while the face bears a resemblance, which may be accidental, to the beautiful Princess Borghese; and of its kind and period it certainly has merit.

We are still within the English eighteenth century in the excellent exhibition of "Conversation Pieces," which is being held at Sir Philip Sassoon's house in Park Lane. These pieces were generally family groups, seated or standing, in their homes or without in park or garden; and they have been well called "the pictorial equivalent of the novels of Richardson, Fielding, Jane Austen and of the plays of Sheridan." Among the artists who appear here are Hogarth, Highmore, Wheatley, George Stubbs—who was called "the Reynolds of the Horse"—Reynolds himself and Thomas Gainsborough, and, above all, Zoffany, who excelled in this class of portrait composition and is represented here by more than fifty pieces.

Now that the great Italian Exhibition is closing—as I write in this week—it is interesting to recall, with a word of thanks, the American collectors who have helped toward its success. Among these were Yale University with Bernardo Daddi's "Vision of S. Dominic," and the delightful Neroccio "Annunciation," both in Gallery I; while in the same room Sassetta's "Journey of the Magi," who seem to be actually leaving mediaeval Florence, with the Porta Romana in the distance, was lent by Mr. F. Maitland Griggs of New York. From the Pierpont Morgan collection in the same city came the exquisite profile portrait, by Ghirlandajo, of

"Giovanna Tornabuoni"; from the Julius Bache collection the signed "Virgin and Child" by Signorelli, from that of Ralph H. Booth, of Detroit, the portrait of a beautiful youth by Boltraffio. Above all we owed to America (Julius Bache collection again) that gem of Carlo Crivelli's art, the "Virgin and Child," signed *Opus Crivelli Veneti*, of Gallery IV, an unequalled treasure of north Italian art.

S. B.

PARIS NOTES

The most important and most satisfactory recent exhibition was that of Camille Pissarro (1830-1903), organized, in celebration of the centenary of his birth, in the "Orangerie" Museum in the Tuileries Gardens. Oldest of the impressionist group, Pissarro was born in the West Indies, of Jewish origin. His life, like that of all the impressionists, was a difficult struggle for existence—for Pissarro especially, as he bore the burden of a large family of children. But his courage, in face of poverty and general opposition, even ridicule (and what could the public ever have found to ridicule in such pictures?), never failed. The State bought nothing of his during his lifetime, but the Orangerie exposition, official and brilliant, is its apology. In spite of this indifference on the part of the government, Pissarro had presented to the Luxembourg a collection of his etchings and drypoints, and the Louvre possesses some of his work in the Caillebotte collection.

Among so many charming pictures by this artist it is difficult to choose. One looks from one to another, so varied in subject and treatment, and can only thank the sincere and powerful artist that Pissarro was. The "Cour de Ferme" (1876) is a ravishing interpretation direct from nature: two women sewing in a farmyard. The coloring of the farm buildings, the perfection of the women's attitudes, the effect of the light all tend to the production of a masterpiece in its way. It belongs to the Simon Bauer collection. "Le Fond de l'Hermitage"—Bernheim-Jeune collection—is certainly one of the best paintings of a forest, with all its luscious green and the light among the leaves, in existence. The snow picture, "Route de Louveciennes," owned by R. G. Dreyfus, is a gem of its kind; and the Durand-Ruel loan, "Village aux environs de Mantes, 1870," is a whole discourse in itself upon how to make a painting at once true and beautiful. There were also drawings, wash drawings, pastels and water colors; and the entire group shows the various shades and degrees of Pissarro's study, and honest, unflinching development of his own conception of art in the face of endless difficulties.

The greatness of Gustave Doré is convincing in the exhibition of one hundred of his engravings and lithographs at the *Galerie Images*. Familiar as everyone is with his illustrations, we may not perhaps have realized that here is a genuine master, whose chiaroscuro, I venture to say, sometimes suggests Rembrandt himself. His draughtsmanship is uneven, sometimes beautiful, sometimes adapting itself to caricature with a skill and irony equal to Daumier's, and this is plain enough in his series of twenty-four lithographs of Parisians entitled "La Ménagerie Parisienne," and in his other series called "Les Folies Gauloises," and in the "Différents Publics." Outside of these subjects there are many romantic ones full of imagination, of dramatic character and even emotion, as for instance the famous "Le Néophyte," showing the group of old monks and the idealistic young one, sitting among them, with his troubled, questioning face. The gamut of feeling, and the mastery of handling show Doré as he really was, one of the greater artists of the nineteenth century. He was born in Strasbourg in 1832 and died in Paris in 1883.

In curious contrast with Doré's rich full work are the engravings by Raphael-Schwartz at the Marcel Guiot Gallery, inaugurated by M. Poncet, Under-Secretary of State for the "Beaux-Arts." Here we have both grace and volume, character also, engraved in one single outline, with scarcely a modulating shading. The subjects are nude figures of women in a wide variety of poses, "Le Sphinx," "Au bord de l'eau," "Jeune Fille," "Grace," "Danseuse Renversée," etc., done with remarkable mastery. Schwartz was born in Russia but came early to Paris, exhibiting in the best salons, and praised by Anatole France and Bergson. Compared to the moving, dramatic work of the American Heintzelman, however, he appears cold and remote. The recent Heintzelman exhibition at the Guiot Gallery was



THE CANAL — FRANCIS SPEIGHT

AWARDED THE "FELLOWSHIP" PRIZE

ANNUAL EXHIBITION, PENNSYLVANIA ACADEMY OF THE FINE ARTS

an unusual success, almost every picture having been sold.

The forty-eighth Salon of Women Sculptors and Painters, at the Grand Palais, showed the sort of work which is characterized by elegance and beauty, altogether pleasing if not particularly stirring. But the technique of such painters as Madame Hellet, Sonia Routchine, Mademoiselle Burdy, Maud Canet and Marguerite Lelorrain is undeniable, and the conservative tendencies of these women artists has its own value.

After having admired W. S. Horton's paintings of New York, with their effective idealism and superb color, it is somewhat chilling to see Adriaan Lubbers' conception of the American metropolis as it appears in his heavily painted pictures at the *Galerie Zak*. Here all idealism has vanished, and stolidity, expressed in the most extravagant, even though capable, use of paint, reigns. A few lithographs exhibit this artist's talent more appealingly. But to turn from this exhibition to the eighteenth-century-like exquisiteness of the Frenchman Pierre Laprade, at the Druet Gallery, is like going out of an underground vault into a garden floating gracefully in the light.

LOUISE MORGAN SILL.

Notes on the summer art colonies—Gloucester, Provincetown, Eastport, Old Lyme, Greenwich, Mystic, the Berkshires, Woodstock and Ogunquit, each by an authoritative writer, will be published in the Notes section of the June number of this Magazine.

ITEMS

The Cranbrook School makes announcement that through the generosity of Mr. George G. Booth, founder, two full-time boarding scholarships will become available at the beginning of the next scholastic year. Although these scholarships are open to all, there is a feeling that they would be especially suitable for sons of artists—boys of an all-round type with a leaning toward art or the crafts. A boy who wanted to be an artist or craftsman would find the atmosphere of Cranbrook School especially congenial, as in this school the arts and crafts are stressed, and it has as a near neighbor the Cranbrook Academy of Arts, wherein one who had talent could develop it to the fullest capacity if he went to Cranbrook. Certainly no boy could get his education in more beautiful surroundings or under finer auspices. Application should be made for particulars to William Oliver Stevens, Ph.D., Litt.D., Head Master, Cranbrook School, Lone Pine Road, Bloomfield Hills, Michigan.

William H. Singer, Jr., the well-known American artist who now makes his home in Norway, has lately held a comprehensive exhibition of his paintings at the Gallery Kleykamp in The Hague. More than 700 persons attended the private opening, including not only the Minister of Foreign Affairs and the Burgomaster of The Hague, but many other officials of the government and the municipality. The opening address was made by the American Minister, Mr. G. J. Diekema. One of the paintings in the exhibition, a large landscape entitled "Mid-Winter Glow," was purchased by the Museum of The Hague for its permanent collection.

The Art Institute of Seattle has lately held an interesting exhibition of Japanese Art, including paintings, prints, sculpture in bronze and wood, ceramics, swords and other miscellaneous objects, sponsored by the China Club of Seattle, the Japan and Far East Societies of Seattle, and the Department of Oriental Studies of the University of Washington. This exhibition was the first of a series which the Art Institute will arrange in connection with a four-year programme of the Art of the Orient. Subsequent showings will be devoted to the arts of China, Korea and Tibet; the Philippines, Java, Borneo and the Malay Archipelago; and India, Persia and the Near East.

In connection with the recent Annual Exhibition of the Fellowship of the Pennsylvania Academy of the Fine Arts, held in the galleries of the Philadelphia Art Club, the Gold Medal Award and $100 were accorded to Cora P. Gibson for a still life, and the May Audubon Post prize of $100 to Elsa Frame for a painting entitled "Goldie." The latter prize was awarded this year for the first time, having been recently established by Miss Cornelia Post in memory of her sister, May Audubon Post, a former member of the Fellowship. The jury of selection and award for this exhibition comprised Adolphe Borie, Hugh H. Breckenridge, Paul L. Gill, George Harding, Albert Laessle, Joseph T. Pearson and Elizabeth F. Washington. The "Fellowship Prize" of $100, offered in connection with the Annual Exhibition of the Pennsylvania Academy of the Fine Arts, was awarded this year to Francis Speight.

The Grand Rapids (Michigan) Public Library has lately unveiled in its main building a bas-relief portrait in bronze of Martin A. Ryerson, well-known art collector and patron, through whose generosity the building was erected. The relief is the work of J. Maxwell Miller, sculptor, of Baltimore. Mr. Ryerson, who now makes his home in Chicago, is a native of Grand Rapids, and has made many public benefactions to the city.

Haverford College has acquired a portrait of Thomas Carlyle by Whistler through the generosity of an alumnus, Dr. Charles Wharton Stork. This acquisition marks the beginning of a permanent collection to include outstanding paintings by distinguished American artists.

The Third Regional Convention of the American Federation of Arts was held in Santa Fe, New Mexico, April 16th, 17th and 18th, after this Magazine went to press. Not possessing prophetic vision, it was impossible to report its proceedings, but a full account of the meeting, the programme of which was published last month, will be given in a subsequent issue.

BOOK REVIEWS

FRENCH SCULPTURE AT THE BEGINNING OF THE GOTHIC PERIOD, 1140-1225, text by Marcel Aubert, with 90 full page plates. Pantheon Series, Pegasus Press. Harcourt, Brace and Company, New York, publishers. Price, $31.50.

It is an interesting fact that in the present day when the tendency in the field of art—that is, among producing artists—is to turn away from traditions in order to be released from its bondage, superb works such as this, finer and better than anything that has ever been published dealing with the art of the past, are coming from the press. Perhaps it is thus that the pendulum is kept from swinging too far and a balance maintained between the old and the new. In any event such publications as this increase our knowledge, enlarge our experience, and give us a truer basis for judgment not only of the past but of the present. As is invariable with Harcourt, Brace and Company's publications, the text is by an authority and is amply and magnificently enriched by full-page illustrations—illustrations in this and in other instances so fine that they afford opportunity for study almost as from the original source. And what amazing works these are produced by Gothic masters who are still nameless! The course of M. Aubert's account runs as follows: The Beginning of Gothic Sculpture in the Ile-de-France; The Spread of the Earliest Gothic Sculpture in Burgundy, Provence and Languedoc; The Expansion of Gothic Sculpture, and the examples in each instance are carefully examined and studied. In treating of French sculpture of this period the author refers now and again to the influence it has had upon sculpture of our own later day, and there is certainly a distinct kinship between the simplicity of this art and the art to which today we are turning. But it should not be forgotten that the art of which M. Aubert treats in this book was absolutely sincere in its simplicity, and that its style was dictated not by an effort to be original but a noble purpose to find adequate expression. The distinguished author of this book has given a number of lectures at American universities during the past season, and thus has become personally known to a considerable number of art lovers in this country.

FRENCH SCULPTURE DURING THE REIGN OF SAINT LOUIS, 1226-1270. Text by Paul Vitry, with 88 full-page plates. Pantheon Series, Pegasus Press. Harcourt, Brace and Company, New York, Publishers. Price, $31.50.

In this book Paul Vitry takes up the story of French Sculpture where Marcel Aubert in the last volume laid it down, and continues it for nearly fifty years. "It was under the reign of the moderator king of the west," Mr. Vitry states, "that French art radiated over the whole of Christian Europe." The Gothic had not only triumphed in France but had captivated all Europe, and the development of architecture had brought forth a similar unique development in sculpture. Mr. Vitry recognizes the fact that art is of no specific period but he uses the reign of Saint Louis as a frame for the story he has to tell. There were formulas in those days as in these, but they were formulas imposed by material and conditions and remained in force only so long as required by necessity. In considering the French sculpture of this period, the author of this book confines himself almost exclusively to specific examples, relating his text which is comparatively brief, to the illustrations, through which again one may obtain an excellent substitute for a first-hand knowledge of the originals, and with the guidance of the author become aware of significant features, comparing the work of one unknown master with that of another.

L'HISTOIRE DE L'ART. Volume VIII. L'Art en Europe et en Amérique au XIXe Siècle et au début du XXe. Edited by André Michel, *Member of the Institute, Professor of the College of France, Honorary Curator, Musées Nationaux.* Librairie Armand Colin, Paris.

This is the eighth and last volume of a work in eighteen parts on the History of Art from the beginning of the Christian era to the present day, in addition to which has lately been issued a comprehensive index in a uniform volume of 268 pages. The editor of the series, André Michel, died in 1925, and the volume under review was published two or three years later. This volume contains comprehensive and well-illustrated reviews on "The Architecture and Sculpture of Belgium and Holland of the Late 19th and Early 20th Century," "The Art of Hun-

gary," "The Art of Latin America," and "The Art of the United States and Canada," with a supplementary chapter on "The Renaissance of the Decorative Arts." The essays on the Art of Latin America and the Art of the United States and Canada are both by Louis Gillet, Conservateur du Chateau de Chaalis. Each of the other essays is by a different author. The ground covered by M. Gillet concerning art in the United States is extensive. Presumably he has read much on the subject, but it is difficult to believe that his information can have been at first hand or from authoritative sources. For instance, after deftly putting Benjamin West in his place as an inventor of a kind of picture both military and historically anecdotal, which at one time regrettably had a vogue, he dismisses Copley as an imitator of West and refers to him merely as the producer of certain historical works which "tickle the heart of the cockney," whose taste they defile. Poor Copley! And not one word about his portraits.

Later on M. Gillet, in treating of the subject of sculpture, refers with favorable comment to the work of J. Q. A. Ward, which, he declares, displays Americanistic tendencies, but Saint-Gaudens, according to M. Gillet, was a mere echo of Ward, and that his statues of Cooper in New York and Lincoln in Chicago are found merely expressive of the Uncle Sam type. Here at least is originality—play of imagination. Winslow Homer this French author finds to be 100 per cent American—brutal but nationalistic—impossible except in America. And he is compared by contrast with Whistler, whose refined works are likened in spirit to the poetry of Poe.

When it comes to the painters of the present day, Bellows is given first place, but M. Gillet laments the fact that in art we have no equivalent of Sinclair Lewis.

All through the section devoted to the art of the United States many names are misspelled, and absurdly misspelled—much misinformation is given. It is truly a pity that in a work of such monumental character, so elaborately illustrated, and likely to be accepted as authoritative and used as reference, greater care should not have been taken to insure accuracy, that someone who really knew the subject at first hand might not have been secured to make the contribution.

TAIT McKENZIE, A Sculptor of Youth, by Christopher Hussey. J. B. Lippincott Company, Philadelphia, publishers. Price, $10.00.

Recalling the fact that the best way to know art is through the instrumentality of the artist, we not only welcome this book on Tait McKenzie but especially commend it to our readers. Mr. McKenzie is one of the most engaging and notable personalities in the field of American art today, and his achievement, both quantitative and qualitative, is amazing. As an interpreter of sport through the medium of art he stands almost alone. There is probably none who has a more intimate knowledge of the human body and its mechanism than he. His studies in anatomy and his experience as physical director for years at the University of Pennsylvania have given him exceptional qualifications. But it is the use to which he has put this knowledge which is significant. Mr. McKenzie has done a great variety of work in sculpture, but it is most certainly his representations of youth that give him claim to renown. Whether it is the college student engaged in sport or the youthful soldier doing his bit, Mr. McKenzie interprets him with sympathy and understanding. In these works the observer is brought face to face with the spirit of eternal youth. The text of this book is informing and well written and is accompanied by numerous illustrations, but the make-up and the typography of the book are about as bad as they could be. Such excellent subject matter should certainly have been given presentation in better form, and we cannot but entertain the hope that at some future date it may find more fitting habiliment.

CHILDE HASSAM, American Etchers Series, Volume III. T. Spencer Hutson and Company, New York, publishers. Price, $2.50.

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